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## GOETHE, CARLYLE, NIETZSCHE AND THE GERMAN MIDDLE CLASS

ALBERT MALTE WAGNER

Among the names on the cupola of the reading room in the British Museum is that of Thomas Carlyle. Carlyle has been admitted into the host of English men of letters, a fellow of Shakespeare and Bacon, Gibbon and Byron, Wordsworth, Macaulay and many others. But if one turns from Bloomsbury to Trafalgar Square and enters the National Portrait Gallery, the impression produced on seeing the portraits of Carlyle and all those who have shaped the political and spiritual England is quite different, and this difference is underlined by Whistler's famous picture of Carlyle in Glasgow. There are depicted in the Portrait Gallery, of course, many different characters. Most of the people whom they portray, the poets in the first place, were probably not less "full of themselves" than Carlyle. They were, however, in the habit of concealing it from the artist who painted them. Carlyle was unable to do so. Every line of his face and more than all his eyes tell us of the afflictions and pains of his life. He appears to pour out to us the sorrows of a man who has deliberately undertaken to reform mankind. It is the face of a man who knows more of fight than of victory, but who at the same time has found the meaning of life in fighting, in striving for the goal at which he aimed.

In this respect Carlyle is not only the very antithesis to those who are representative of the English face but to Goethe too. Goethe's face is the face of an Olympian, to use a very worn out expression. What gives evidence of struggle in Goethe's features though of a struggle which has entirely been overcome, not only was overlooked during his lifetime, but has been overlooked since his death. First involuntarily, as a result of the desire to create an ideal, a perfect type of wisdom as an expression and pattern of Germanness. Then intentionally, to force upon a changing and at last entirely changed epoch the ideal picture of a classical harmony which in the end becomes a photograph with the title: "Please, look as pleasant as you can," and in fact a worn out stereotype-plate. Heine said: "Nature wanted to see how she looked and produced Goethe." European opinion considered Goethe the symbol of the synthesis of mind and nature. And in German opinion at any rate this he was. He was victorious in the great battle of life which lies in the overcoming of dualism between mind and instinct.

What Goethe has done by living his life, by his poetical works and

through the plastic power he showed in them, Carlyle seeks to achieve through criticism. Goethe is the poet, Carlyle the prophet. Goethe represents the highest peak of culture, Carlyle the struggle to attain it. And this Carlyle whose nature, life and writings appear to have been created in order to produce the utmost contrast with Goethe, in fact emanates from him. Ten years before Goethe's death, in 1822, the 27 year old Carlyle comes before the public as a writer with an article on Goethe's "Faust". The whole first period of Carlyle's literary career up to the publication of his great work on the "French Revolution" — one hundred years ago! — is characterized by the desire to present Goethe and with him Schiller, Jean Paul, Novalis and Fichte, in short all the so-called classical German writers as models for the future development of European culture. When Goethe died, a London paper wrote: "With Goethe, we have no doubt, will pass away much of the humbug of the German school. We hope that the age of simple and severe truth will return, and that even those who chatter over his mausoleum will at least be persuaded to admit that he did not advance the happiness, or promote the real interests of mankind." In Germany, too, similar wise words have been poured out. It is, therefore, more than justified that the first biography of Goethe which became a household book of the German middle class, from the pen of the Englishman Lewes, has been dedicated to Carlyle. On the other hand it is deeply to be regretted that Carlyle did not succeed in finding a publisher for his history of German literature. Not only because we are deprived of a particularly interesting work by him, but above all because the development of German studies — in England as well as in Germany — would certainly have taken another course. Carlyle asserted that a real history of literature should be an account of the development of the people as shown in the development of literature. Had he had the opportunity to give a major example of such a history, we would have been spared the unpleasantness of what the great critic and historian of English literature, Sir Walter Raleigh, called "stamp-collecting", that is to say the stating of influences, treating the poet as a source, not as a force, a method which in all periods has driven so many gifted students out of the lecture-rooms of German studies.

It is, therefore, not the intention of this article to inquire for the hundredth time into the influence of Goethe upon Carlyle and to examine how far Carlyle has understood Goethe or not. I should like to show you on the contrary, why Carlyle, who in any case has contributed more to the understanding of Goethe in the first half of the nineteenth century than anybody else, is really his direct opposite and, therefore, a symbol of that part of the German middle class which abandoned the aesthetic outlook of Goethe in favour of a *moral-political* attitude. Carlyle began his career as historian of literature. He then became a historian, a writer, a moral philosopher, while at the same time he was a prophet. In a word: he is the great example of a *man of letters*. There is not such an expression as "man of letters" in the German language. "Man of letters"

means: both a writer and a learned man (a savant). Goethe and Nietzsche, without doubt were men of letters like Carlyle. But I hope to be able to prove that the development of German civilization and outlook on life from Goethe through Carlyle to Nietzsche means nothing but that the social and political ideals and conditions in Germany brought about a split between the writer and the learned man. The man of letters instead of combining in himself the qualities of each, became either the one or the other. The result of antagonism so caused was ultimately the totalitarian unification imposed by force not by spirit.

Goethe is *the* great man of letters. The highest qualities of the writer are united in him with the highest qualities of the savant. By birth Carlyle is separated from him by about half a century and Nietzsche from Carlyle again by half a century: 1749—1795—1844. Roughly speaking, they represent the eighteenth, nineteenth and twentieth centuries. That may puzzle you because, on the one hand, Goethe lived to 1832, that is for a third of the nineteenth century, and on the other hand, Nietzsche, who died in 1900, did not live in the twentieth century at all. But Goethe keeps himself clear from the tendencies which are peculiar to the nineteenth century. And on the other hand the spiritual side of the life of Nietzsche began to have its effects only after his death, that is to say in the twentieth century. There is a kind of anticipation however. And this is Carlyle. Carlyle, who was as it were a kind of married Nietzsche, as far his empirical existence is concerned, is at the same time his predecessor as regards moral strength and influence. Carlyle in England and Nietzsche in Germany represent the highest examples of moral force in their countries. It is for this reason that they have so often been misunderstood. It is my intention to try and contribute towards making clear the task which was put into their hands and towards helping to overcome this misunderstanding.

Another account of the death of Goethe which also appeared in a London paper brings us to the heart of the problem. We read in the *Globe*: "The death of Goethe cannot be regarded as an event of importance merely to the literary world; it marks distinctly the termination of one era, and the commencement of another. He expires with the literary age of his country, at the instant almost when its political existence begins." And the *Times* goes still further. It not only realizes the antagonism between Goethe and the new epoch, it even held Goethe responsible for himself misunderstanding this epoch, when it writes: "In the present age, the highest talents of any kind, military or literary, will not save the possessor from disrespect even of those who would by a very natural prejudice be most inclined to exalt him, if he declares hostility to the greatest interest of mankind — political improvement."

Is it correct for the *Globe* to say that with Goethe the literary age of Germany expires and her political age begins? The time from 1830, from the July Revolution in France, till 1933 — that is to say exactly a century — is the time of the struggle for union and liberty in Ger-

many. Temporarily, this struggle has been brought to an end by a "union". It corresponds to the rising of the German middle class, its decisive position as regards political and social development and its not less decisive final resolution to abandon its cultural position in order to preserve its political and social ascendancy. This result was achieved by a development characterized by four stages. First: the period of 1832-1848, from Goethe's death to the Revolution. Its main features are the birth of the social question in connection with German philosophy, the writings of "Young Germany" and the beginning of industrialization and capitalism; and hostility to Goethe in the opinions of the leading figures of the "Young Germany". The result of the Revolution fell short of all expectations, in Germany as well as in France and other parts of Europe. When Louis Napoleon, towards whom Carlyle showed more hatred than towards anybody else, made himself Emperor Napoleon III, the dream of a new world and of a new Germany had come to an end. But, aside from some minor figures, there were at least two men, and here in London, who had made up their minds to continue working for the new world. They were Carlyle and Marx, who had perhaps a common aim, which they hoped to achieve, however, by very different means. During this second period, from 1848-1870, e. g. to the foundation of the German Imperial Reich which was inaugurated in the same year Nietzsche's first volume appeared, Carlyle published his "Latter-day Pamphlets" which are, together with "Heroes and Heroworship" and "Past and Present" the most important sources with regard to his reformatory personality. The third period comes to an end with the world war and is followed by the German Republic, which perished during the end of the fourth period in 1933.

But can we agree with the *Times*, accusing Goethe of hostility to political improvement? Even today this is a difficult question, nay more difficult because of the mountainous literature heaped up around all problems concerned with Goethe. There is no party, be it political, philosophical or educational, which has not laid claim to him as one of its followers. Practically, there has scarcely been an idea for which Goethe was not held responsible. Certainly, it is wrong to maintain generally that he was hostile to political improvement. A man like Goethe who had the passion for education as expressed in "Wilhelm Meister", which had the greatest influence upon Carlyle, cannot be said to be hostile to "political improvement". Every step forward in education should involve at the same time a step forward in politics. A man who wrote the immortal verses „Man könnte erzogene Kinder gebären, wenn die Eltern erzogen wären", has seen deeper into the political structure of the world than most of the party politicians of all times and all countries. Moreover, Goethe has expressed in his „Venetianische Sonetten" the opinion he held about all sorts of political cowardice so plainly that it is impossible to set him in a line with the average reactionary.

What the *Times* really means is explained in another passage in

the same account. It runs: "The Government of Weimar, bepraised as it has been for the liberal encouragement of literature and the fine arts, is as forward as any of the petty despotisms of Germany in its decrees against the political liberty of the press." That is to say, Goethe, the author, has, indeed, carried out "the liberal encouragement of literature." But Goethe, the statesman, did not lift a finger against the foolish political principles of all the German governments which, after the so-called wars of liberation, practising all kinds of oppression, drove the German nation into that opposition which led, at last, after preliminary minor riots, to the Revolution of 1848. The attitude of the *Times* is very understandable. In the first place, the year of Goethe's death is the year of the English Reform Bill, which reflects the enormous industrial and technical development of the first part of the century. England was entering into the age of large scale capitalism. The basis of this age was the freedom of the individual of all classes, which means above all the freedom of the press. While nobody — except Carlyle, as we will see later — worried about the nature and implications of this freedom, the common sense of the English government avoided the results, brought about elsewhere, in Germany for instance, by the July Revolution of 1830. In Germany there was much revolutionary talk, but, in the long run the government had all the more success in suppressing the freedom of the individual, not to mention that of the press. The name of Metternich is, or better was — for in the meantime he has been outstripped by successors of quite incomparable determination — a symbol of the persecution which was suffered by all who dared to struggle for the rights of the human race. In the second place, it was only natural that the opinion of the *Times* and other English papers was influenced by those very men in Germany who worked with all their might for freedom and who regarded not only Metternich but also Goethe as an enemy of the people.

It would, of course, be ridiculous to ask today whether this was true of Goethe. But it is important to understand why the young generation between 1830 and 1848 answered this question in the affirmative. The following story is well known. When at the outbreak of the July Revolution in France, his friend Eckermann entered his study, Goethe cried out to him: "Well, what do you think of this great event? The Volcano has had an eruption, all the world is in flames." It was not, however, to the revolution that he was referring, but to a quarrel between two scientists which had just been settled in the Paris Academy. It is true that Goethe, the poet, found for the tragedy of Gretchen words which affect us deeper than all later poems on the fate of an infanticide. But Goethe, the statesman, sentenced such an unhappy woman to death, no less than his colleagues in the Weimar government. One cannot deny that Young Germany in its ardent desire for political freedom had some reason to look at him as a humanist who — to say the least of him — was not interested in the realization of his own belief. One might say Goethe was 81 years old when the fall of the Bourbons occurred and he was not to

be expected to grasp the significance of the events in France. We have been told a similar story of a Russian scientist. When the assistant of the famous Pavloff came to see his master at the outbreak of the October Revolution in 1917, a few minutes later than usual, and explained the reason, he got the answer: "I am not interested in revolutions." But there is a much deeper reason for Goethe's attitude. He united in himself wisdom and poetry and he realized that a new epoch had other ideals. As early as 1825 he had written to his friend, the composer Zelter: "The world admires wealth and speed and is striving to get them. Railways and steamers and all possible facilities for communication are the aims of the educated world, in order to over-educate itself and to carry on therefore, in mediocrity. . . . It is the century of the men with capable brains, practical, and possessing a certain agility quick to understand, though they themselves are not qualified for "the highest things" (nicht zum Höchsten begabt sind)." But he adds: "Let us stick as much as possible to the ideas with which we started out; we shall, with a few others, perhaps be the last of an epoch which will not return so soon."

With these words Goethe sets his seal on the end of an epoch, *his* epoch, the epoch of culture, the eighteenth century; and admits at the same time but with contemptuous aloofness the victory of the nineteenth century, of the machine, of the traffic—in short of industrialization and of large scale capitalism. We must keep in mind, however, that these words of Goethe were spoken at a time when no railway yet existed in Germany, and when capitalism had not yet developed in the same way as in England since the dawn of the nineteenth century. That means, for instance, that technical improvements were to be welcomed so long as they did not stand in the way of man's happiness; that one did not reckon with great masses as purchasers and, consequently, the manufacturer did not need to claim a right to make shoddy goods; that custom hunting was looked at as contemptible, unchristian and immoral; and bad as was underselling itself, it was beneath contempt to advertise it. Moreover, the section of the German bourgeoisie which extolled mercantile talent was much smaller than in England and commerce was not yet regarded, therefore, as a field for the enterprise of ambitious youths. England experienced modern industrialization about two decades earlier than Germany and all other countries. Thus the social changes of the age of the machine were not really felt in Germany until the second half of the nineteenth century, that is to say after the first period of which I have spoken before. A prophet of the bad results of the economic liberalism and of the doctrine of Adam Smith, in other words a prophet like Carlyle, could arise in England, but not in Germany. The reasons for the Revolution of 1848 are not economic, but political. But for Metternich, but for the short-sightedness of the German governments, and but for the persecutions of the so-called demagogues, Germany in 1848 would never have experienced a revolution. That does not mean of course that Goethe was wrong when he felt himself the last representative of a whole age.

In a way the development in Germany was even more radical than in England. The ethics of Fichte, whom Carlyle admired, are based on a declaration of the rights of man, the achievement of the French Revolution of 1789. These rights involve equality of opportunity for all human beings and lead, followed out to their logical conclusion, to socialism. The philosophical leader of English economic liberalism, Bentham, has described the rights of man as: "nonsense upon stilts." But the difference between England and Germany is that the radicalism of Fichte and other thinkers had no effect at all upon actual events, while the writings of Bentham explained and apparently justified what really happened. What really happened was that there developed an economic situation bearing out Bentham's conviction, that morality does not depend on motives, but on consequences of action. One might say that the whole work of Carlyle is directed against this conviction.

Bentham maintained that he had changed into a science what had hitherto been only a moral philosophy. It was possible for his science of "laisser faire" to have a widespread influence upon public life in England, because it corresponded to the enormous development and, therefore, with the interests of the fast growing large scale manufacture. For the reasons already mentioned, economic liberalism could not have any great influence upon Germany in this period. It was political liberalism which determined the course of events. Its leading exponents were men of letters of the middle class, writers and journalists who were often professionally connected with the universities or at any rate learned persons, many of whom would have become professors but for the government, which wanted to have "reliable", that is to say reactionary teachers. At this time journalism became identical with progress. But it cannot be said that this younger generation was equal to its task. It was not at all surprising that the Revolution of 1848 ended in failure. All the future dangers of the industrialized press after 1870 are already apparent in the tendencies of the periodicals of "Young Germany". "Young Germany" produced, indeed, a political critic of such moral strength as Ludwig Börne. There were others on a similar high level. But on the whole their ideas had not enough substance either to make up for their political simple-mindedness or for their hostility to Goethe. They were enthusiastic admirers of naturalistic sensuality, partisans of the emancipation of women, before they really knew the very aim of the liberation of man. Liberty was a slogan, not an obligation nor a duty. Their war of independence was a good one as far as it was directed against the repression exercised on political and spiritual life. But independence from something necessarily involves the belief in a new aim and the strength to realize it. There they failed. When in 1849 the hundredth anniversary of Goethe's birthday was celebrated, it found but little echo in Germany. Goethe was forgotten. He who had said: „Nur der verdient sich Freiheit wie das Leben, der täglich sie erobern muß", was of no consequence to a generation which had not the strength to realize any of its ideals.

While "Young Germany" attacked Goethe from a point of view which we may describe as "left", there was also another group of middle-class writers who regarded Goethe as a real danger for the German people in its struggle for German unity. You ought not to forget that the German liberals did not only fight for liberty, but also for national unity. That means again that the epoch in which art was the highest aim of human effort had vanished. The moral, national and political point of view comes to the foreground and Goethe's aesthetic views of life, his universalism and paganism were felt to be dangerous to a nation whose main task should be the creation of an unity based on a combination of nationalism and liberalism. Nationalism had scarcely yet those elements which brought it, after 1870, into line with philistine narrowmindedness. On the contrary, the politically minded generation looked at Goethe himself as a philistine because of his attitude to political activity. But this state of mind is bound to turn out fatally for a nation which was at bottom extremely unpolitical. Macaulay has described the Germans as a people of thinkers and poets. Quite so. If, however, a people which has centered its activities in thought and art, abandons its ground and exchanges art and thought for political passion, the result is decline in the former, dilettantism in the latter and the ultimate victory of mere military power, the victory, that is to say in the case of the Germans, of Bismarck. There were people who understood very well the signs of the time. More than all, the poet Friedrich Hebbel and the young Richard Wagner (who should not be confused with the later world-famous composer who made common cause with the spokesmen of reaction). But that was of no consequence at this stage of the development, any more than the socialistic theories of Marx and Engels. Bismarck set out to secure the unity of Germany by blood and iron. Meanwhile, before he had achieved his aim, the political and spiritual education of the nation went, during the period from 1848 to 1870, to that part of the German middle class which formed and represented the German university. What is the meaning of this?

First of all, these professors were a generation of disappointed men. Disappointed about the outcome of the 1848 events, about the failure of the revolution and the attempts at unification. The number of students and young savants who had become victims of the persecution of the Prussian and other governments, was enormous. There was scarcely a middle-class family which was not affected in one way or another, and where there was not a so-called "demagogue" who was in prison or had been driven out of the country. People asked themselves *who* was to blame for that. And the answer was easily found in the aesthetic inclinations of the Goethe generation. They abandoned, therefore, its contemplative ideal by which the man whose personality harmonized in all its elements was regarded as culmination of humanity. German youth was now taught the primacy of science over art in the name of politics and morality. The professor had hitherto believed in the harmony of

the *vita activa* and the *vita contemplativa* and in the unity of political activity and dispassionate inquiry without tendencies. Now, German youth was taught that mere devotion to learning prevents man from revealing his active political and moral energies. Humanism and the humanities were only worth while in connection with activism. We know today the scare-crow figure of the "intelligence beast", as it is called by National Socialism, the beast that sucked the blood of the German people. National Socialism pretended to be the representative of German idealism as contrasted with this "intelligence beast". Those liberals of the period we are speaking of, did the reverse. They maintained that the moral forces of the Germans were not equal to the intellectual, because of the German idealism which has overestimated the importance of the thinker and the poet, and underestimated that of the moral personality. The result of this attitude was that the historical and philosophical sciences (including history of literature), achieved a perfection and an effectiveness scarcely ever afterwards attained. The lectures of the German universities and the books of their professors dealing with the German past were at the same time hand-books for the understanding of the German present. During this time the German men of letters who held university chairs were near Carlyle as never afterwards (though they knew little or nothing about him). They united, like Carlyle in his "French Revolution", dispassionate inquiry into history with passionate concern for the conditions of their own times. And their influence on German youth, therefore, was greater than ever before or afterwards.

This influence showed itself most clearly in the new conception of the state which the liberal professors desired to give to the rising generation. They abandoned the view of Hegel that historical reality is created by ideas. In 1848 their aim was to found the Hegelian realm of reason. They now introduced the new idea of "Real-Politik", that is to say of a kind of politics in which the state was regarded as a natural force. The task of man was to use this force or to take shelter from it. This conception has nothing to do with the positivism of England, nor with the "Real-Politik" of Bismarck. The economic liberalism of England denied the rights of the state to interfere with economic life: *laisser faire*. Bismarck denied the right of anybody except his king to interfere with the state. John Stuart Mill, who saw clearly the dangers of such a doctrine, — in his youth he was a devoted friend of Carlyle — had nevertheless in his famous "Essay on Liberty" (1857) maintained that the absence of freedom in Germany was due to its idealism. This, however, was never admitted by the German professors of this time. On the contrary, Heinrich von Treitschke, who *before* 1870 was not yet an unconditioned supporter of Bismarck, wrote against Mill the no less famous essay „Über die Freiheit". In it he is far from giving up German idealism. And he could speak in the name of the German professors, mostly historians, who were, at the same time, the spiritual leaders of a nation which wanted to create the state, not the „Machtstaat", but the „Rechtsstaat", the state

founded on justice, not on force. This state should be the basis of the united nation of the future. One should use the natural might of the state in such a way as to establish its justice on sure foundations. It is, in this respect, noteworthy that Treitschke as late as 1865 wrote of "the demoralizing effects" of the politic of Bismarck.

But it was these policies which were victorious in 1871 and they coincided with the victory of large scale industrialization in Germany. This year signifies the very beginning of Germany's entry into large scale industrialization. This industrialization developed with a rapidity which can only be compared to that of the U. S. A. and which seemed to make up for the fact that other countries had reached the stage of large scale capitalism several decades earlier. The foundation of the German Reich was an event not only of political, but at the same time of economic importance. But both its political and economic aspects are, of course, connected with each other. The new realm brought in its train not only the Reichstag, but a new economic liberty. The fact that at this very time the economic conditions in other countries were extremely favorable and that Germany received from France an extremely large war indemnity infatuated the German middle classes with the desire to earn money. We note after the war of 1870 an enormous increase of the population. In 1871 Germany had 41 million inhabitants, in 1914, 67 millions. While in the first years after the war German agriculture supported nearly as many people as commerce and industry together, in 1895 it supported 2 million less than industry alone. This indicates an increase of the urban at the expense of the rural population. To this may be traced the ever increasing number of Social Democrats in the German Reichstag, the bad situation of the petty bourgeois and deterioration in the quality of the goods produced. The nearer we approach the first decade of the twentieth century, the more everything is sacrificed to the moloch of work. That does not mean work which ennobles man, but a kind of work which crushes out all the higher instincts of heart and mind by exclusive pre-occupation with business.

And it is precisely in this connection that Carlyle is related to developments in Germany. The larger part of the German middle class did not worry about the dangers of the new capitalistic period. But there were others who did. They understood that this absorption in business meant that man had ceased to be what he was — the measure of all things. That man, the man of flesh and blood, with his joy and sorrows, with his needs and demands, had been forced from his place as the point around which all economic activities center. They were the men of letters, that is to say the successors of those who had played the leading role up to the time of 1870. They had still kept a feeling of responsibility for the cultural standard of the nation as a whole and were sure that no political, economic and technical achievement could make up for the damage done by a development which set on the throne, occupied in former times by man, a few abstractions, such as acquisitiveness and ardor for business. In

short, they understood what Carlyle had called the sacredness of work, and the duty of a nation to observe it. In 1843, the young Friedrich Engels, together with Marx the very founder of Socialist theory, had published his famous article on the conditions of the working classes in England. This article has the sub-title "Past and Present according to Thomas Carlyle," and contains not only the highest praise for Carlyle's conception of work, but moreover an acknowledgement that Carlyle's "Past and Present" was the only publication worth reading amongst the many big books and thin pamphlets of the last year. Thus, from the beginning, Carlyle's name was connected, and by the highest authority apart from Marx, with the ethical foundations of socialism. It was a great pity that the Social Democrats of the German Reich did not consider this connection. They were only interested in wages, not in ethics. They were striving to obtain for the workers the standard of a petty bourgeois and did not realize that, in doing so, they were justifying a development which changed man — in this case the worker — into a machine. For there is no fundamental difference between a badly or a highly paid machine.

The task of trying to establish once more human right and human dignity fell to representatives of the educated middle class, professors, writers, journalists and non-professional outsiders. And this task was undertaken in the name of Carlyle. He suddenly became almost a German author like Shakespeare. His books were translated and many other books dealing with him, his life and his works, were published in Germany. I have mentioned that the first book on Goethe, which became a household book in Germany, from the pen of the Englishman Lewes, was dedicated to Carlyle. One could almost say, that the second Goethe biography of this kind, by Albert Bielschowsky, which replaced Lewes in the favour of the middle classes, was *written* by Carlyle. That is to say, Bielschowsky had no feeling for das "Dämonische" of Goethe, he belittles him and changes him into that bourgeois-type which is, in this period between 1870 and 1914, the expression of the middle classes as well as the ideal of the working classes. During this period Goethe is no longer an object of love and hatred. On the one hand he becomes the photograph of which we have already spoken with the title: "Please look as pleasant as you can", a pleasant ornament for the drawing-room, the reverse of what he was in the first half of the century. The more the libraries were filled with his works, the less he was a living force. Consequently he becomes, on the other hand, the object of research and of school and university examinations. It was the heyday of Goethe philology. While it is its merit that it has increased our knowledge of Goethe, it is doubtful whether it has done the same for the understanding of him and quite certain that it has diminished the value of Goethe as an example, above all as an example for the rising generation. When a person or an idea becomes a fit subject for examination, they have usually lost their importance as creative forces. Goethe writes in „Wahrheit und Dichtung": "It is Lili,

whom I have loved most." "No," says one of his commentators, "there Goethe is entirely wrong, it was Friederike whom he had loved most." Now, nobody has hitherto succeeded in tracing this contribution to Goethe-philology to its source. But if it is an anecdote, it is very well invented. It shows at a glance the whole attitude of this Goethe-philology. Where Bielschowsky goes beyond it, he is in accordance with the views Carlyle had on Goethe. Carlyle admired in Goethe the synthesis of nature and culture. Philosophically speaking, it is the synthesis of nature and spirit; in ethics that of inclination and duty; in aesthetics that of truth and form, and in religion that of the world and God. Where Bielschowsky grasps the essential nature of Goethe he follows Carlyle. But in following him he does not succeed in showing that that synthesis has nothing to do with the luke-warm temperature of bourgeois feeling of his own time. On the contrary, he seems willing to prove that this synthesis of Goethe can be achieved only at the expense of the intensity of life while Carlyle, who once thought of founding a "Heaven and Hell Amalgamation Society", clearly understood that Goethe's synthesis *was* a synthesis only because of the fight which was necessary for him, daily and from hour to hour, to realize it. This was Carlyle's own experience. He became its prophet and was discovered as a prophet in Germany at a moment when the best elements of the middle classes feared destruction of the "people of the poets and thinkers," by business and its consequence: bourgeois-hypocrisy. The attraction Carlyle had for these elements of the German middle class was, as I have said already, that he was a prophet. That means in the first place that he had no system like Bentham, Mill, Comte, Spencer and Marx. The homogeneity of his opinions is based on the passion and fervor of his personality. The close argument of systematical economists and philosophers could not satisfy the Germans. They saw that neither Comte nor Marx could save society from leveling of man and culture. When it was argued for instance by the Social Democrats, that hitherto nobody had tried to realize the theories of Marx, they would answer — and correctly — that they did not see any real effort on their part to do so and that Marx had no feeling for the point which was according to them decisive, namely the *cultural* question. Marx maintained that all culture was nothing but a super-structure built up by the ruling classes to conceal the economic enslavement of the workers. Carlyle, *they* maintained, had no less interest in the social question than Marx, but he had changed it into a cultural one. According to him, the man whose task it was to bring about this cultural socialism was the social aristocrat. And the embodiment of the social aristocrat in modern times was according to Carlyle the great man of letters. He is the true modern prophet. That has nothing at all to do with any aesthetic point of view. In contrast to Goethe and also to Ruskin, who has as a moral personality much in common with Carlyle, Carlyle is a personality without any specific feeling for art. And precisely that commended him to a generation which desired to reform society in Germany on the ground that

society regarded not only Goethe but art as a whole as a mere ornament. The great man of letters as a culminating point not of aesthetic but of moral development had always been a feature of German culture. Lessing, the first great man of letters produced in Germany since the days of Luther, died exactly a hundred years before Carlyle. Carlyle was regarded as a kind of successor to Lessing, a Lessing of a time which had understood that the social question was the most important question. The personality and ideas of Carlyle should have a prefigurative importance for Germany, where the statesmen and parliamentarians, the politicians and generals proclaimed the blessings of the industrial age, not caring about and not even conceiving the possibility of the destruction of the German soul. While thousands of very different theorists thought about changing the conditions of the masses in order to maintain man as a human being, these elements of the German middle class wanted to change man in order to improve conditions. And the leader who was to achieve this noble and magnificent aim should be the hero as Carlyle conceived him, the great man of letters.

Nowadays it may be easier than then to understand that such hopes were more than mere utopianism. On the other hand, we have had the sad experience of socialists of all kinds who, instead of taking *advantage* of a situation, *analyzed* it. Thus, it would appear, none of the systems of the nineteenth century which claimed to solve the social question, brought about any real remedy. Moreover, the more loudly the bureaucrats of socialism trumpeted their revolutionary slogans the less they really intended to put their ideas into practice. The Third International continues demanding that the workers of all lands including the spiritual workers should go on fighting for the socialist fatherland of all workers. But the policy of the fatherland itself fails in the last instance to convince anybody of the genuineness of its claim to such title and of its desire to bring about even in its own realm the spiritual conditions which would make it "the fatherland of all workers." On the other hand, the emotional engineers of the dictatorships are well aware how valuable an altruistic slogan is in order to prevent people from looking behind the scene of egoistic party politics. So valuable indeed that there are learned persons who honestly believe that a living Carlyle would today be a partisan of the enlightened and capable journalists occupying the throne of Caesars in different parts of Europe. I have already mentioned Carlyle's feeling of contemptuous hatred for Napoleon III. This man is, in many ways, the model of all dictators and would-be dictators. This fact alone should prevent us from trying to put Carlyle in a line with his successors. On the other hand, Carlyle would certainly not have been an admirer of the liberal and socialist opponents of National Socialism during the time of the German Republic. But is everybody who wants to reform democratic Europe a Nazi? Then, Moses when destroying the ten commandments at the sight of the Israelites dancing round the golden calf, was also a Nazi.

Carlyle himself was regarded in Germany as a new kind of Moses in the midst of a society which ran frantically after an immense prosperity, that is to say after the so-called "happiness" of material wealth. Really far-seeing Germans felt that the system of a well understood economic egoism apparently leading to a well founded material culture was actually on the way to destroy *moral* culture. Thus they felt the same as Carlyle. His conception of the great man of letters as the modern hero whose task it was to deliver mankind from the dogma of "laissez faire" was based on a pathetic and heartfelt experience of the absoluteness of ethical values. This experience appealed to a generation which had the same experience and to which Carlyle gave complete certainty that it needed no rational backing. Indeed, Carlyle's experience is of a *religious* kind. It is not by mere chance that he refers always to Christ. Not to Bethlehem, but to the cross. One may say that Carlyle throughout his life preached the cross, the cross as the *reverse* of what people call "happiness." He tries to renew the eternal value of the cross and many Germans learned from him to combine it with the knowledge and actual conditions of their own times and thus to achieve a new organization of society. There is today in England a philosopher who is seeking to realize this new organization entirely through reason. He is the opposite of Bentham, but of Carlyle as well. His only ideal is science. And many sociologists share his belief in science and intellect as saviours of the world. Mr. Bertrand Russell says in one of his books: "If the universe is made according to a plan, then Nero is a saint compared with the author of this plan." Carlyle would never have admitted the truth of this allegation. But if he had, he would have rejected all the more firmly the idea of making up for this plan only by a new plan, by organization. Let us remember that the organization of religion for centuries in no way succeeded in realizing the teaching of Christ. The Greeks of Homer were everyday people. There is only one exception: Achilles. He has all qualities characterizing the Greek according to Homer but one: cunning, which enables man to get for himself and at the expense of his fellow beings as many good things of the world as possible. It is precisely for that reason that Achilles is a hero. Carlyle is no poet like Homer. As a poet he could never have played the role he actually played in Germany. His idealism is much more than the longing of a poet and far from the romanticism of the generation of German philosophers before 1830. It is rooted in heaven and earth, because he shows how to realize the moral values in a changed and an industrialized world. That implies, of course, the fight against the conditions brought about by large scale capitalism, and it cannot be denied that Carlyle influenced the Germans particularly as a fighter who was at the same time a savant. (Nietzsche was yet almost unknown and if known only appreciated by very few.)

*To be concluded in the May issue — The Editor*

## "TRANSLATORS" OF KOTZEBUE IN ENGLAND

MARCELLA GOSCH

August von Kotzebue (1761-1819) received during his own time and for years after it more recognition as the writer of dramas than he was entitled to, simply because the art of stagecraft was becoming recognized. Although his plays were not really successful in Germany, one can not say that they had no effect or that they are not important. They did influence the middle-class plays that followed, and they do reveal the state of morals, the taste, and the artistic desires of the time. However, the chief merit of Kotzebue's plays consists in their revealing the author's knowledge of stage effect, lively dialogue, and clever, if superficial character delineation. His dramas became such drawing cards, that the greatest stage managers of Germany, France, and England were eager to produce them as soon as possible. They were translated or adapted in every European country and elsewhere in the civilized world. In fact, Carlyle notes that in England Kotzebue was considered the true literary representative of Germany, even at the time of Goethe's death. The easy, convivial, chatting conversational tone and the dialogue full of pert idioms were probably as popular as the subjects he treated. The Restoration dramatists from whom he may have learned had treated such subjects as fallen women, illegitimate children, people who were thought lost, noble Indians and negroes, romantic far-away places, all of which gave an opportunity to use that which was sentimental, melodramatic, comical, frivolous, or even maliciously satirical.

Equally interesting is the influence that Kotzebue had upon English dramatists, especially in the period from 1798 to 1800, for then he furnished material for translators and adaptors, and subjects for more or less original writers. Though some criticized his sentimentalism, the romantic elements, the emotional nature, and the sociological themes he often used were popular. But the English theatre goers were different from the German, and so even the translations were changed to suit English requirements.

My discussion is limited to the *Stranger*, adapted from *Menschenhass und Reue*, *Lovers' Vows*, from *Das Kind der Liebe-*, and *Pizarro*, from *Die Spanier in Peru*, of which the last is taken up at greater length. Since the first two are translations directly from the German, it will be necessary to give only the variations. The last is based on the translation used by Sheridan, in the preface of which Anne Plumptre enumerates the changes she has made.

Some light is thrown upon Kotzebue's work by his own reference to *Menschenhass und Reue*.

„Am 9. Oktober 1788 ergriff mich der Gedanke, Menschenhass und Reue zu schreiben, am 4. November 1788 hatte ich es vollendet, in der kränktesten Epoche meines Lebens, da ein schleichendes Fieber mich verzehrte, da ich keine Treppe und keinen Hügel mehr steigen konnte, und beinahe nichts anders als Arznei genoss. Damals waren meine Nerven so

schwach daß, wenn ich auf der Straße ging, und mir die letzte Scene meines Schauspiels dachte (denn sie existierte noch nicht) ich sogleich weinen mußte.”<sup>1</sup>

It is no wonder that the play was full of tears. The English translation, *The Stranger* by Thompson, raised the question as to the propriety of using it as public entertainment, as it was really a serious study of social problems. Thompson shortened it and added a few songs and dances to make of it a popular stage presentation. He credited Sheridan with the vaudeville scenes at the end of Act II and at the beginning of Act IV. The plot remains about the same. It is the story of a family separated and then reunited. The husband, who had married a very young girl, feels severely injured when she goes off with another man, and so he turns into a misanthropist. The girl soon tires of her escapade and repents. After a series of accidental episodes man and wife are reunited, the former turning into a social human being once more.

Thompson changed the names of the characters for no apparent reason except that he probably sought German names that were easier to pronounce. He added the characters Annette and Savoyard, who are as un-German as their names, as well as a number of tenants, dancers, and servants, to make a more colorful stage production. Furthermore, there had to be a prologue and an epilogue to conform to English tradition, and there were fewer scenes because of the more recent English trend. The stage directions differ also in many instances.

Act I. Peter mentions nothing of the butterfly chasing found in the original story. Nor does the Stranger speak of women as “Betschwestern”, a connotation no doubt repulsive to English religious sentiments. Otherwise the exposition is given as fully as in the original. In scene 2 a little introduction is invented to prepare the audience for Mrs. Haller’s appearance, evidently to make it more impressive. She does not moan and whimper so much as in the original, and her soliloquy is condensed a great deal to eliminate the tearful part. Solomon’s correspondents live in Europe, Asia, Africa, and America, not in the narrow limits of Europe, as given in the original. In his last speech, evidently to clinch his arguments and to create humor, there occur the words: “But what is to be expected from one who has no foreign correspondence.”

Act II. Unlike the original is the stage direction describing the drawing room. Then there is an introductory scene with rural music for atmosphere. Much of the conversation of the Baron and Solomon, of no importance to the story, is omitted. Later, rural music again accompanies the conversation on marriage, probably to give a more decided romantic touch. The Baron’s soliloquy at the end of scene I about his own emotions is another addition. Scene II also has a new stage direction giving an outdoor setting with rural music. And Solomon gives a welcoming speech to introduce the new characters. Scene III has been changed considerably, probably because the vogue for landscaping had died down. It is a child who falls into the brook, not the man who

walked on the newly constructed miniature bridge. The letter of Solomon is not taken out of his pocket by Peter. It is dropped and picked up by the boy, who reads it aloud to Charlotte — the original simply mentions the address. Unlike the original the English act ends with a rustic dance that gives a fine show and the humor of mimicry by low characters.

Act III. There is, in the English version, no reference to Perigrine Pickle nor to Hogarth's picture. Some good German humor is left untranslated. In the remainder of the scene much of the sentimentalizing of the Baron is omitted; we read: "I've rudely driven the wench away."

Act IV. In place of the humorous scene in German fashion the English have a fine theatrical scene with music, but it is not in keeping with the character of Francis as given in the German version, where he is quite sentimental. The Stranger would hardly act as he does here. The line: „Pfui, wie das Schicksal einen Menschen verhunzen kann" is omitted. The background for the happy days in Alsace, the ramparts of Strassburg and the banks of the Rhine is changed for those of the Danube and scenes in Hungary.

Act V. The first three scenes of the original, with the exception of the last speech, are omitted. Hence the reader cannot understand what it is that "Wintersen just now asserted". The children have the same names, but Eulalia has become Adelhaide in the English version. There are other minor changes — a bracelet was originally a brooch, a locket a necklace. In the original it serves as a reminder of a happy day. The end is the same in both.

There is, thus, a definite attempt to get away from the sentimentalism and melodrama of the continental type and to follow the more conservative English tradition.

*Lovers' Vows*, a translation of *Das Kind der Liebe*, was made by Mrs. Inchbald, who explains in her Preface that she has altered the characters of Count Cassel, Amelia, and Verdun, the butler, to make the play acceptable to English audiences. She modified the character of the Baron, and prepared the audience for the grand effect of the last scene of Act IV, by changing entirely his attitude toward his son as a robber. The translator also introduced some humorous lines for the cottagers, and compressed a number of long speeches. She says she could not read German, and so had a literal translation, given her by the manager of Covent Garden. This had been done by a German familiar with idiomatic English.

It is interesting to see that she changed Amelia because an English audience would find revolting the forward manner in which she announces her affection to her lover. Mrs. Inchbald says "The passion of love, represented on the stage, is certain to be insipid or disgusting unless it creates smiles or tears." She thinks Amelia's love in the original is indelicately blunt and lacking in mirth or sadness. She seeks, therefore, to gain the attention and sympathy of the audience by whimsical insinuations rather than by coarse abruptness.

Names are changed, and some of the characters omitted, among them the pastor, the hunter, and the Hebrew. Anhalt takes the place of the pastor. Mrs. Inchbald says the dangerous insignificance of the Butler, Christian, embarrassed her, and so she felt she had to give him more lines, for which she was indebted to John Taylor, the author of her Prologue. Wilhelmine has become Agatha for no apparent reason.

In both versions it is the story of the seduced girl who keeps the secret and is left with her child to shift for herself, while the upper class seducer goes happily on, marries, has a child, becomes a widower, returns, admires his unknown son, and finally marries the mother.

Kotzebue's play *Die Spanier in Peru*, as translated by Anne Plumptre, was used by Sheridan for his adaptation *Pizarro*. The changes from Kotzebue's original mentioned in the Preface of Plumptre's version include 1) the omission of a chorus and an air sung by Elvira to guitar accompaniment, 2) the changing of Pizarro's character for the better (in the original he tries to get Rolla into his power again, after swearing solemnly that he will let him go), 3) the changing of circumstances (for instance, Pizarro surmises Elvira's design upon his life, instead of being told of it by Rolla, a circumstance that detracts from Rolla's character), 4) the alteration of characters (Valverde is changed from Pizarro's chaplain to his secretary, presumably because a contemptible clergyman might excite disgust in England; Elvira is changed from a common prostitute to a woman who excites compassion and admiration), 5) the omission of characters (Sheridan omits Diego in favor of a list of actors for vocal parts), 6) the changing of stage directions concerning the dramatic persons, and 7) a shifting of emphasis (Anne Plumptre's subtitle is *The Death of Rolla*).

Stage directions at the beginning of each scene give more than mere information concerning the appearance of new characters. They give an idea of the theatrical effects, in which Kotzebue was a master. His appeal to the eye, for example, is preserved in Anne Plumptre's translation. In order to give a better insight into the two adaptations from the German, I shall compare and give what is different in Sheridan's play, to show that his ideas about stage directions were unlike Kotzebue's, which are very much like those of the naturalists. Although Sheridan frequently uses stage directions that are quite minute, they appeal rather to the imagination than to the senses. Whereas Anne Plumptre gives a detailed description of the setting in Act I, Sheridan adds the words, "magnificent pavilion"; in Act II Anne Plumptre gives a minute description of the Peruvian camps, and Sheridan simply says "a bank surrounded by a wild wood and rocks"; in Act III Sheridan again refers romantically to "a wild retreat among stupendous rocks" and "they sing alternately stanzas expressive of their situation, with a chorus in which all join"; in Act IV Anne Plumptre's stage direction is simply "a tent in the Spanish camp at midnight", and Sheridan's is "a dungeon in the Rock, near the Spanish camp. Alonzo in chains. A sentinel walking near the entrance." In Act V Anne Plumptre writes "her hair hangs wildly about her neck, she pants for breath,

and appears nearly exhausted", whereas Sheridan simply writes "her whole appearance is wild and distracted."

Although Sheridan's play seems to be more reserved in some instances than Anne Plumptre's, it is much more romantic in others. The story has quite a few changes to make it conform to Sheridan's idea of English drama. Although he omits much of the tearful sentiment, he adds some elements that give a more romantic atmosphere to the whole.

### ANNE PLUMPTRE

ACT I, s. 1 — We find Valverde making love to Elvira. In their conversation Valverde describes Pizarro "His eyes are like those of a wild ox; his beard is shaggy and uncombed, he is a hypocrite in friendship, a tyrant in love. Rough and unpolished, both in body and mind, a driver of swine in his youth, he now rules men as if they were swine. Ignorant as an Andalusian mule driver, this formidable hero cannot even read or write." Elvira considers him a great man, because he was not afraid to go out and conquer new land. She will stand by him even though fortune does not.

s. 2 — Pizarro enters and we learn more of Alonzo and Las Casas. Diego has just reported that Alonzo and Rolla at the head of an army of 12000 are to offer sacrifice to their idols. Pizarro says "of the thoughtless security into which they will be plunged by this superstition, I mean to take advantage, and sprinkle their sacrifices with their own blood." That states the conflict. Elvira decides to go also.

s. 3 — The conversation between Diego and Pizarro repeats the exposition about Alonzo and Rolla, both of whom are in love with Donna Cora, married to Alonzo and the mother of his child.

Pizarro plans to have a council of men and asks Elvira to leave. At the council Las Casas recounts the horrors they have done and pleads that they be more humane and make peace. Valverde takes the opposite view and urges the most ferocious war. Las Casas decides to renounce them and to go to the forest. Elvira wants to go with him, but he tells her a woman's charms may do what he cannot do. Elvira is offended when Pizarro mentions marrying Ataliba's daughter to secure his position. The dying man says "Ha! My wife beckons me. The sun

### SHERIDAN

ACT I, s. 1 — Elvira shows a sarcastic nature. Valverde describes Pizarro as "ignobly born! in mind and manner rude, ferocious and unpolished, though cool and crafty, if occasion need, in youth audacious — ill his first manhood — a licensed pirate, treating men as brutes, the world as booty. Yet now the Spanish Hero is he styled." He also gives exposition concerning Elvira. She speaks of passion and enthusiasm instead of love and accuses him of being interested only in money and of desiring her to win a higher interest in Pizarro. She does turn sentimental when she reveals how she fell in love with him, when he was the country's idol. She speaks of the thirteen who have stood by him. Much is made of the enthusiast Las Casas who could have prevented Pizarro's duping of her. Pizarro enters after remarking "Chain him and secure him" and sees Elvira laugh. This leads to the mention of Alonzo's name. Pizarro speaks sentimentally of their early friendship, of Las Casas' crafty plotting to gain Alonzo for humanity and the subsequent victory for Alonzo and shame for Pizarro. This leads to the reference to the hour of revenge.

Elvira becomes angry when told to leave. The men enter — trumpets sound outside. Las Casas pleads for peace, and then curses Pizarro. Elvira wants to go with Las Casas, but Pizarro says to her "wouldest thou leave me?" The entire scene is compressed. The old Cacique who is brought in has been given the name Orozendo. He mentions as his greatest treasure an unsullied conscience. Sheridan does not have him call upon God. Nor does he have references to Christianity and Satan, when the man is dying. Instead the man blesses Elvira, and he is

smiles upon me." Pizarro says "Drag the body hence."

s. 5, 6, 7 — reveal Elvira's plan to murder Pizarro.

ACT II, s. 1 — Here we have a sweet domestic scene of Cora, Alonzo, and their child.

carried out before he dies. In her soliloquy Elvira is much fiercer.

ACT II, s. 1 — The baby has auburn hair instead of black. Instead of the line-for-line dialogue Sheridan has Cora tell in one speech of the three holidays, the first of which is not mentioned in the original. Instead of giving thanks to the gods, Sheridan simply has "to heaven." He does not have the melodramatic reference to death, the embracing, falling upon the knees, and caresses. The whole scene is more dignified and natural. Nor does Rolla gush all over the place, though he is more poetic and romantic.

s. 3 — Ataliba enters. We learn of his relationship to his subject. When Alonzo says "An adventurer leads them to battle . . ." and Ataliba answers ". . . and a God whom we worship." There is a spectacle with choruses, priests, an altar, upon which the king strews fruits and herbs. While the priests sing with uplifted hands, fire descends from heaven and consumes the sacrifice.

s. 4 — An Indian rushes in to report the enemy at hand. There is melodramatic leavetaking. The instructions Rolla gives for his burial are most romantic and melodramatic.

s. 5 — This is a clever, though stagey device to let the audience follow what is happening in the battle. The blind old man who cannot take part has the boy report from a tree-top. His last report is the disappearance of the standard of the Inca.

s. 6 — Ataliba is brought in wounded, and there is an affectedly tender scene, in which the blind man does not know that, while he is talking about the glorious king, he is talking to the king himself. He has the boy fetch balsam for the wound.

s. 7 — A few Indians rush across the stage in pursuit. One reports the fall of Alonzo. Rolla is heard in the distance, giving orders. Things go in favor of the enemy until the standard of the Inca waves again. It is a good stage representation of the confusion and excitement of a battle. But,

s. 2 — The stage direction reveals the temple of the Sun: it represents the magnificence of Peruvian idolatry; in the center is the altar. A solemn march, all of which is a condensed form of the original, takes place. The king places no offering upon the altar. And the fire simply lights upon the altar. There is no reference to God in the original. The Indian has a name, and the leavetaking is more natural. The melodrama is absent, giving the impression that the characters are more stoical. Instead of appealing to the gods, only the god of war is mentioned. There is no grand speech about the burial. That is unbecoming a soldier.

s. 4 — The boy does not climb a tree. Instead Peruvian soldiers cross the stage, one of whom tells the old man to retreat among the rocks. He also announces that the king is wounded. The entire scene is compressed with none of the old man's reminiscing about the past. The boy does not speak of his mother, and he does not mention any standard of the Incas. Ataliba enters wounded, but he is more of a fighter than in the original. He does not mention dying and keeps up his spirits as long as the soldiers are near. The boy is not sent to the hut for balsam. That would retard the action. Instead of all the talk about what is happening, Sheridan makes work of it, and has several Spaniards rush in and carry the king off as prisoner. Rolla comes in and acts. The turn of affairs is much more convincing and exciting than in the original, where the boy in the tree is the sole judge. But Rolla rushes off again, and

one's imagination has to work hard to find anything natural in an Indian's declamation of Rolla's valor.

s. 8 — Rolla enters and lays the standard at the king's feet melodramatically. The king gives him the golden chain with the diamond sun. When Rolla asks about Alonzo, he is told of his fall and disappearance. Rolla ends the scene with "And I must see Cora without Alonzo."

ACT III, s. 1 — In the forest the women are awaiting the men and watching the coming of a messenger who reports the unfavorable outcome of the battle. A second Peruvian comes to report Rolla's reaction. No one knows where Alonzo is. A third Peruvian announces the victory. This is an effective stage spectacle.

s. 2 — Ataliba, Rolla, and followers enter. They cannot evade telling Cora that Alonzo is taken prisoner. There is much sentimentalizing and moralizing about the ransom. All is melodramatic.

s. 3 — Rolla tries to console Cora and offers himself as Alonzo had wished. She misunderstands and melodramatically refuses his aid.

s. 4 — Rolla gives way to his emotions and says "I will compel her to grant me the highest esteem."

s. 5 — Pizarro in his tent is philosophizing in the manner of Hamlet. He finishes the speech with "Alonzo crushed, I can meet my own fate without a murmur."

s. 6 — Elvira enters and reports that Alonzo is his prisoner. His mood changes from melancholy, dejection, to cruel, cynical exultation. Elvira urges him to be fair, but Pizarro wants revenge not fame.

s. 7 — Alonzo is brought in, chained. He will not flinch, and Elvira, in boy's clothing, admires his courage and orders Pizarro to "set him at liberty; give him a sword, and challenge him to single combat." That is useless, so she asks Pizarro to pardon him in order to command admiration and to force the boy out of gratitude to betray the throne of Quido into his hands.

s. 9 — Elvira's soliloquy reveals that her love has turned to hatred. This creates suspense and admiration for her. She is disillusioned and thinks of Alonzo as a new lover.

the boy climbs the tree to report the mob scene, Rolla's vicious strokes, and "Father! The Spaniards flee . . ." This gives variety. There is a stage direction (waving his cap for joy. Shouts of victory, and flourish of trumpets) to take the place of the dull, long, calm recital by the Indian. Then the victors appear and the king gives Rolla the diamond sun. Then we hear about Alonzo.

ACT III. s. 1 — There is singing with a chorus to express the situation of the women. Sheridan omits entirely Cora's speech to her sleeping baby, and he condenses the picturesque scene of the gazing women. Then the Peruvian announces defeat; a second one, victory. The king and Rolla appear at once. The audience does not have to hear the repetition of all that occurred on the battlefield.

s. 2 — Sheridan does not like to have characters in one place too long. So Cora enters the wood with her child to be followed by Rolla. There are no changes, except that Rolla thinks of her safety, before trying to convince her that she has wronged him.

s. 3 — When Elvira tells Pizarro that Alonzo is his prisoner, she mentions she is going to test "not now his courage, but his magnanimity." There is less line-for-line dialogue. Alonzo is called a deserter, and he answers in a long speech about his position. He shows no fear. Instead of trying to appeal to Pizarro's personal honor, Elvira speaks of acting great for future reward. Her long speech about fame and her pride in his achievements is more powerful. The entire quarrel has more dignity. She is queenly in her appeal, not sentimental. Pizarro is much more sarcastic. Her soliloquy is much more convincing. She is not a mere sentimental, defiant girl, who would take another lover. She is fierce.

ACT IV, s. 1 — Alonzo speaks sentimentally and romantically about the light of day, and the stars, before he mentions

ACT IV, s. 1 — Alonzo at midnight is thinking of death and the better world to come. But his mind turns to Cora and he disagrees with Cassius and Terence's "Despise Death" and longs to live.

s. 2 — The soldier brings him Elvira's wine.

s. 3 — Alonzo philosophizes about religion.

s. 4 — Elvira enters; reveals herself, and tells him she loves him. He is loyal to his wife, and Elvira honors him for it. She gives him the dagger to kill Pizarro, but Alonzo refuses to kill a sleeping man, who had once been his friend.

s. 5 — Alonzo is resigned to his death and goes to sleep.

s. 6 — Alonzo's guard lets Rolla pass. Rolla forces Alonzo to put on the monk's habit and "fly to Cora's arms, save her life, and then return to save mine."

s. 7 — Rolla in his soliloquy says "Now, for the first time in my life have I been guilty of deception" and he speaks of his selfishness in loving Cora.

s. 8 — Elvira enters and finds Rolla a man of action. She gives him the dagger, but he refuses to kill the sentimental guard first.

s. 9 — They deceive the guard.

s. 10 — Pizarro talks in his sleep about blood and revenge.

s. 11 — Elvira and Rolla enter. He cannot commit murder before a woman. He says, when alone, he observes Pizarro until the latter awakes and then simply says "not a word or you die this instant."

s. 12 — Elvira reenters, and Pizarro soon sees that she is the plotter. He orders her chained. She curses Pizarro, but forgives Rolla.

s. 13 — Rolla tells Pizarro frankly how he saved Alonzo. Rolla is released.

s. 14 — Ataliba is moralizing about victory.

s. 15 — A courtier announces that the Spaniards had refused ransom for Alonzo, that Cora had fled with the child, and that Rolla had disappeared.

ACT V. s. 1 — Cora is in the forest in a thunderstorm. She puts down the baby and resolves to die. She hears Alonzo's voice and goes to meet him.

s. 2 — Spanish soldiers pick up the baby.

s. 3 — Cora and Alonzo find the child

death. But he does not mention wife, child, and the ancients (a real soldier would not). He has no fear of death, nor an overpowering desire to live. Refreshments are brought to him. There is no gossiping about Elvira. Alonzo prays for the security of his family. There is only straight-forward thinking. In keeping with the plot and Elvira's character this entire scene is omitted.

The same sentimental appeal to the soldier gains Rolla's entrance. The remainder of the scene is similar also.

Rolla says "Now, Cora, didst thou not wrong me," a more realistic and human attitude. He is the sentimental, but the noble savage idea is more pronounced. Elvira is much finer. She is not in man's clothing, and does not chatter so much. Her motives for saving Rolla are unselfish.

s. 2 — Rolla shows more courage, when he drops the dagger at Pizarro's feet, thus acting more Christian than the Christian. Pizarro is subdued by this. Elvira is much more positive in her acceptance of punishment. She moralizes as Rolla and Pizarro also do.

These scenes that destroy the unity of the act are omitted. Why repeat what the audience already knows?

ACT V. s. 1 — The scene of Cora in the wood gains romantic atmosphere through the song which shows that she is going beyond what is realistic.

s. 2 — There is a pleasing stage direction about the rocky glen and the bridge over

gone. She resolves to ask at the hut.  
s. 4 — It is the hut of Las Casas. Cora goes mad. There is a melodramatic scene of misery and despair.

s. 5 — Rolla in chains is brought back to the Spanish camp. Pizarro asks him to submit to the rule of Spain and to accept Christianity. Rolla refuses, but he is released.

s. 6 — The child is brought in. Rolla mentions its name and asks for it. Pizarro exults in his plan for revenge. Rolla grasps the baby and runs. There is great theatrical effect in the flight, which is reported by others after shots are heard.

s. 7 — Ataliba is thinking about the repose in nature and his own restlessness.

s. 8 — Cora enters distracted and a melodramatic scene follows.

s. 9 — A Peruvian announces the appearance of Rolla. He comes in and dies immediately after Cora realizes what he has done. There is a melodramatic conclusion.

which Rolla escapes in such picturesque fashion.

(should be opposite s. 6)

s. 3 — Rolla in escaping with the child avoids pursuit by tearing out a tree that supports the bridge. Otherwise the scene is condensed. Entirely new is Elvira's request that she be permitted to die in her noviciate habit. Death then is no punishment and she welcomes it. The remainder of the scene is similar.

s. 4 — Pizarro and his soldiers have come through the secret pass, found by the kidnappers. Alonzo wants to avenge the death of Rolla. Elvira's entrance in her noviciate habit unmans Pizarro and he is killed. Elvira and Valverde do good deeds, and there is much moralizing. The last scene is very romantic and highly effective on the stage.

The conclusion reveals that Sheridan wanted to conform to English stage tradition of his time. The entire play is in the English manner of sentimental tragedy, although Rolla's death was simply carried over from the original. Vice is punished and virtue rewarded.



## ENTERTAINMENT OR CULTURE?

H. STEINHAUER

*University of Saskatchewan*

The New Education has recently been celebrating its twentieth birthday. As might be expected, the celebrants are elated with their achievements; but the dissatisfaction with the vagaries of the progressive movement has grown of late into a chorus of protest. And the criticism has come from the most surprising sources. For instance, one of the striking features of the MLA convention held at Chicago in December 1937 was a series of spontaneous attacks on the abuses of Progressive Education. One of these onslaughts in particular was so fierce that one felt the speaker was committing the old folly of throwing out the baby with the bath water. The question arises: why should a body of college teachers be so violently exercised about a movement which concerns itself almost exclusively with elementary and secondary school instruction?

The fact of the matter is that the new educational theories have exerted a powerful influence on the teaching of modern languages in colleges and universities. In the past decade a profound change has taken place both in the methods of teaching and in the type of textbook used in language courses. On the one hand formal grammar has been reduced to the minimum and the emphasis placed on rapid reading. And there has been a corresponding change in the reading matter itself. Many of the classics have vanished from the more elementary curricula—and with them a host of nineteenth century second-raters—to be replaced by contemporary writers and texts stressing *realia*. This is obviously an application of the basic principle on which the whole theory of Progressive Education is founded: that education must be linked more closely with life if it is to hold the student's interest. No empty routine, no dull subject matter, no "gerund grinding".

All this is theoretically sound. Unfortunately several grave errors have been committed in the application of the principle. Those who have been writing the newer modern language textbooks have generally proceeded on the assumption that the student will respond only to popular entertainment, especially if it is in a humorous vein. Accordingly the second-raters of the nineteenth century have simply been supplanted by the second-raters of our own day. A text like *Emil und die Detektive* — a hilarious tale, to be sure, but hardly a work of literature in the better sense of the term — has actually been edited for college use, not only in German, but in French and Spanish translation as well. The head of a modern language department in one of our universities urged a publisher to bring out a reader containing cartoons of the Maggie and Jiggs variety, because this sort of material would appeal to students. And an article published in the *Modern Language Journal* some time ago advocated the teaching of French with the help of baseball terms.

There are whole texts devoted to anecdotes, jokes, games and other juvenile reading, whose purpose is "to stimulate the student's interest."

Such a book was once sent me by a publisher, with a request for my opinion. I replied that, while the book might be admirable for children of eight or ten, I could not understand why it had been sent to me, a university teacher. The publisher thereupon informed me that during the first year of publication the book had been adopted by 162 colleges and universities in every part of the continent.

It would seem obvious that the same young men and women who are mature enough to wrestle with the problems of mathematics, economics, science, and philosophy would prefer a piece of thought-provoking French or German by a standard author of the past or present to a story of schoolboy life built up on juvenile pranks. That students really prefer the better type of literature to mere entertainment can be proved by any teacher who will take the trouble to ask his victims. For the last ten years I have been teaching a typical cross section of mid-western college population, young men and women who have had few cultural opportunities in their home and school life. Yet I have found no difficulty in persuading these raw recruits that the classics are preferable to *Emil* and its like.

It is we, the teachers, who have assumed that our students will refuse to learn unless they are amused. And we have proceeded to give them what we thought they wanted. Actually what students dread — and justifiably so — is a surfeit of ancient classics. They resent living exclusively in the past, or reading only *belles-lettres*. The remedy for that is a varied diet: literature, history, biography, "thought". But let the ingredients be of high quality, containing lots of vitamins. In elementary classes it is wise to read predominantly contemporary texts; but let them represent the work of the best contemporary writers, not of the second-rate entertainers.

But even those textbooks which strive to give the student serious reading matter — *Kultatkunde* or *civilisation* — are ruined by what might be called the cult of "basic language". In order to hold the student's interest and help along the learning process, it is argued, we must not make the language difficult. Whole texts are therefore written in the stilted French or German of a language professor. Good literature is stripped of words outside the high frequency range, which are replaced by easier synonyms. Now there may be some justification for this practice during the first two or three weeks of an elementary language course, just as a grammarian is entitled to manufacture artificial sentences to illustrate points of grammar. But that students, even in secondary schools, should be exposed to a year or two of doctored texts is scandalous. There is, in any literature, enough first rate material written in a fairly simple idiom to meet even the needs of the beginner.

If we modern language teachers are regarded by our colleagues as glorified governesses, it is entirely our own fault. For we have helped spread the impression that our main business in life is to teach students how to order a breakfast in Paris, Berlin, Rome or Madrid. Of late, it is true, we have awakened to the realization that our real function is to in-

terpret the civilization which we have studied professionally. But alas! it must be admitted that we have as yet a very poor conception of our duty, if our textbooks are any indication. Fortunately there is some evidence that there exists a growing discontent with the reading material offered on the textbook market. The publication of Stendhal's *La Chartreuse de Parme* for school use was hailed by one reviewer as a welcome relief from the ordinary run of current texts. As I write my attention is caught by a review of Thomas Mann's *Mario und der Zauberer* in the latest number of one of the professional journals. The reviewer writes: "It is gratifying to note that occasionally editors and publishers will deviate from easy reading material and, instead of catering to the juvenile mind, will risk printing a book for the mature and appreciative student."

Let us have more such comments. But above all, we must stop being polite to the offenders and tell them plainly and repeatedly that their juvenile stuff is unwanted. It is time to bring the reading matter used in the teaching of modern language to the level of the books read in the other branches of the humanities.



#### A REPLY TO

"Note on the Interpretation of 'Pensionsanstalt' in *Taugenichts*"

by Wayland D. Hand, University of California at Los Angeles

CARL OSTHAUS

University of California at Los Angeles

In the May 1938 number of the *Monatshefte* Mr. Hand criticizes the translation of *Pensionsanstalt* in Eichendorff's *Aus dem Leben eines Taugenichts* (p. 106 in the Prentice-Hall edition) by 'boarding-school', as found in my own edition of this text (D. C. Heath and Co., 1892), also in the translation of Charles G. Leland (New York, 1866) (which, however, was not known by me). The later editions also appear satisfied with this interpretation.

Mr. Hand argues at length that it should be translated by 'hostelry', and that it refers to the rustic inn where the two alleged painters, Leonhard and Guido, stop for a few hours and from which they disappear while their attendant, the Taugenichts, is napping. As a result, when the previously ordered stage-coach with fresh horses drives up, he has to proceed, without his masters, apparently as the *Herrschafft* seated inside the coach.

In footnote 4 Mr. Hand has collected a number of dictionary references which rather seem to confirm my contention that the usual meaning of *Pensionsanstalt* is the same as *Pensionat*. The *Kleine Ausgabe* of Muret-Sanders only lists *Pensionsanstalt-Pensionat*. Grimm's *Deutsches Wörterbuch*, in addition to the quotations in Mr. Hand's footnote, contains several passages from Goethe and Jean Paul, in which *Pensionsanstalt*

is used in the sense of *Pensionat*: *Erziehungsanstalt, Kostschule*. The *German-English Dictionary* by William James (Leipzig, Tauchnitz, 1932) lists 'boarding-school' as the only translation of *Pensionsanstalt*, even differentiating under "Pension":

(*Kosthaus*) — boarding-house  
(*Anstalt*) — boarding-school

Now let us consider whether the evidently less common meaning of *Pensionsanstalt-Pension* or *Kosthaus* may be considered more appropriate in our case than the usual one of 'boarding-school'. The term *Pension* as used in European countries signifies a rooming and boarding house of a superior type, not catering to transients, but preferring guests by the week or month. Meyer's *Konversations-Lexikon* defines *Pension* as „*Kosthaus für dauernden Aufenthalt im Gegensatz zu Gasthäusern für Reiseverkehr*“.

If we accept Mr. Hand's suggestion we have to answer the question: Why should Eichendorff in one single reference to this especially poor type of a rustic inn use the term *Pensionsanstalt* while in all other instances it is referred to as *Wirtshaus* (pp. 52, 53, 121, 126) or even *Schenke* (p. 85)? \* Only a short time before Aurelie uses the "more refined" *Pensionsanstalt*, Leonhard calls it *das welsche Wirtshaus* (p. 126, l. 27).

Mr. Hand suggests in footnote 5: ". . . Aurelie might well prefer *Pensionsanstalt* to the more prosaic *Wirtshaus*." However, there is no indication anywhere in the story that Aurelie inclines to affected speech or irony; on the other hand, she is eager to have the Taugenichts understand all the past events and the present happy ending, and for that reason, the term *Pensionsanstalt* ought to be meant only in its ordinary significance as *Pensionat* — otherwise one could argue that it would only confuse the Taugenichts still more instead of enlightening him.

Taking up now the entire clause „*als er das Fräulein aus der Pensionsanstalt entführte*“, it is not necessary to adjust the ordinary meaning of *entführen* to fit in with 'hostelry' if we consider *Pensionsanstalt* as identical with *Pensionat*. The verb *entführen* implies carrying off the lady from a place where she is forcibly detained, which would not be the case in a hostelry, where both lovers are guests. The *Entführung* is completed when Flora is safe in one of Leonhard's villas in Italy. The presence of the Taugenichts, according to Aurelie, saves the two elopers from apprehension because elopers are usually not accompanied by an attendant, and because his going on alone in the stage coach turns the attention of the spies upon him and gives the count and Flora time to escape.

The last objection made by Mr. Hand to the interpretation of *Pensionsanstalt* as a boarding-school is the fact that there is no mention of "such an exciting adventure" by the Taugenichts in the earlier parts of the story, even "with himself cast in the role of an accomplice to the abduction of a maiden from a boarding-school." Even if the story pur-

\* Page references to my edition of the *Taugenichts* (D. C. Heath and Co., 1892), O.

ports to be the memoirs of the Taugenichts, I do not see any reason why he should make any allusion to it before the events are to take place, and any injection of the love affair of Leonhard and Flora would detract the reader's interest from the Taugenichts' love affair which forms the essence of the story. The Taugenichts did not pay any attention to the persons who lived at the castle or to those who came and went as visitors as he often tells, he did not even try to find out who those two women really were, neither the adored one or the "other, the stout one". If he had told of Leonhard and Flora before he happened to meet them while they were eloping to Italy, they could not very well be treated as strangers, and the rest of the story would have had to be changed considerably, in fact, would have turned out rather commonplace while in its present form the tension of the reader is raised gradually to a high pitch just as that of the Taugenichts himself who passes from one mysterious mix-up into another.

Eichendorff evidently knew very well what he was doing when he allowed his Taugenichts to act so indifferent to what happens about him and to the persons who come and go while he is staying at the castle of the countess.

In conclusion, I may state that the other two editors of Eichendorff's *Taugenichts*, Mr. William Schaffrath and Mr. George D. Howe, likewise are unable to agree with Mr. Hand's interpretation of the passage discussed in the latter's *Note* and in the present reply. But, as Mr. Schaffrath says, "he has done a fine piece of work, and we ought to commend him for his criticism, even if we come to a different conclusion, because we ourselves must look into details which seem familiar to us, but not to the student."



## BERICHTE UND MITTEILUNGEN

### Meeting of the Association of Modern Language Teachers of the Central West and South

The twenty-second annual meeting of the Association of Modern Language Teachers of the Central West and South was held on April 21 and 22 at the Drake Hotel, Chicago, Illinois.

At the annual business meeting on Friday afternoon, April 21, the following "Statement" was read, discussed and the following resolutions voted on and adopted:

#### *Statement:*

This Association of the Central West and South adopted resolutions on May 7, 1938, calling for reforms and forward action in the policy of the Executive Committee of the Federation. These resolutions were read in the annual meeting of the Committee at New York, December 27, 1938, and were sent back to our Association for "clarification."

#### We make the following statement:

Until 1934 the Executive Committee of the Federation did excellent work in establishing the *Modern Language Journal* and as an active agent in promoting the interests of modern languages, which two purposes as the name of the Federation and its constitution specify, are its reasons for existing.

It did this economically. Its officers served without salary and with the minimum expense necessary to carry on its business. The Business Manager was given a proportion of receipts dependent upon his success in securing subscriptions and advertisements. The meetings were held at the time of the meetings of the Modern Language Association because this would save traveling expenses.

From 1934 to 1936, this policy was changed as follows:

The Secretary-Treasurer was given a salary of \$200 per annum.

The Business Manager has received about \$1200 annually. The real hard work of the Federation is done by the regional secretaries who receive nothing and by the Editor who receives a lesser part of the "profits."

Traveling expenses of members of the Executive Committee had been allowed before 1934 only to a few who came from a considerable distance in order to assure a quorum at meetings. Three-fourths of expenses was allowed to these members.

This provision was extended in 1936 to include full traveling expenses for "members of the Executive Committee." The delegates from the Central West Association voted against this action and declined to accept the payment of their expenses. We do not protest against necessary expenses. We do protest against the *system* and the large total. Such expenses should be voted when evidently necessary for hard working officers and not *en bloc*.

This payment of expenses is based on phrases in the Constitution or By-Laws adopted or construed by the Committee itself, without referring this to the constituent associations. These constituent associations are entitled to have all policies of the Committee, who are their trustees, referred back to them from time to time.

The expenditure for this item of traveling expenses amounted to \$327.00 for the 1936 meeting, to \$459.50 in 1937, to about \$700.00 for the New York meeting in 1938, and if the Committee is taken to New Orleans in 1939, will perhaps reach \$1200.00. We are unable to give the exact cost of the 1938 meeting, which will not be published until March 1940. The Secretary-Treasurer has refused to disclose the figures.

Such expenditure of a large part of the available funds for traveling expenses is unique in the history of learned societies. The Modern Language Association expended \$57.23 for "Officers' traveling expenses" in 1937 (PMLA Supplement, 1332) and nothing for members of its executive committee.

The only important forward action in these years, besides the election of officers and the administration of the Journal, has been the Panel Discussion with the Department of Administrators of the National Education Association.

With reference to the salary voted for the Secretary-Treasurer, an investigation of the meeting of 1934 at Philadelphia shows the following:

Mr. C. E. Young, the retiring Secretary-Treasurer, was not able to be present at that meeting, but sent a letter in which he suggested that this officer be allowed a small amount "of at least \$50" per year. In the minutes of the meeting of 1934 appears the following entry, page 4, over the signature of the Secretary-Treasurer:

"It was voted that beginning with 1935 the Secretary-Treasurer be paid two hundred dollars (\$200.00) a year for his services to the Federation. This action was proposed in a letter from the retiring Secretary-Treasurer, C. E. Young."

Mr. C. E. Young has furnished an affidavit, duly sworn and attested, containing the following statement:

"The statement 'this action was proposed in a letter from the retiring Secretary-Treasurer, C. E. Young,' is both inaccurate and misleading. I never proposed to Mr. French or to any other person, by letter or in any other way, that the Secretary of the Federation be paid two hundred dollars (\$200.00) a year. My recommendation was that this officer be paid as salary a small amount of at least fifty dollars (\$50.00)."

#### *Resolutions:*

1. That the Executive Committee adopt a policy of genuine activity for the promotion of the general interest of Modern Foreign Language Teaching.
2. That the policy of secrecy with reference to records and accounts by the Executive Committee be discontinued and all actions and expenditures in detail be given out promptly by publication in the Journal.
3. That the salary of the Secretary-Treasurer be reconsidered in view

of Mr. Charles Young's recommendation (see affidavit) that he be paid a salary of at least \$50.00.

4. That as much as possible of the pertinent business of the Executive Committee be handled by correspondence, and that the proposed meeting of the Executive Committee at New Orleans be held, if held, without any traveling expense to the Federation.

5. That immediate steps be taken to extend the subscription list of the Modern Language Journal and to expand and improve this publication. This in no way reflects on the present excellent editing of the Journal.

6. That careful study be made of the merits of the proposals contained in the resolutions approved by this Association at St. Louis in 1938, in which it advocated the encouragement of experimentation, of research, and of the publication of material useful to members of the profession.

7. That approximately one-third of the reserve fund of the Federation, now amounting to about \$7000, be gradually expended in support of such forward movements over a period of the next three to five years, and that the Executive Committee consider the wise use of the reserve fund for educational purposes.

8. That the present system of distribution of "profits" (quoted) of the Journal be reconsidered and that the Executive Committee consider whether the Business Manager should not be allowed a fixed compensation in better proportion to the income of the Federation, in lieu of his present "profits".

*Program of the General Session, Saturday, April 22, 1939:*

Presiding: Stephen L. Pitcher, Public Schools, St. Louis, Missouri.

1. Reports of Committees.

2. A Regional Examination of the Foreign Language Situation from the University Viewpoint. Newton S. Bement, University of Michigan, Ann Arbor.

3. Participation of Modern Foreign Language Organizations in the Work of the National Commission on Cooperative Curriculum Planning. Russell P. Jameson, Oberlin College, Oberlin, Ohio; Lilly Lindquist, Public Schools, Detroit, Michigan; C. M. Purin, University of Wisconsin, Extension Division, Milwaukee.

4. Language versus Intelligence. R. D. Jameson, Recently of National Tsing Hua University, Peking, China, Consultant, Comparative Literature, Library of Congress, Washington, D. C.

5. The Role of Radio in Modern Foreign Language Teaching. W. S. Hendrix, Ohio State University, Columbus.

Next year's meeting place: Cleveland, Ohio.

President for 1939-1940: Dr. Emile B. de Sauzé, Board of Education, Cleveland, Ohio.

Secretary-Treasurer: Prof. Julio Del Toro, University of Michigan.

**Meeting of the German Section****HERMANN BARNSTORFF, Secretary**

**Meeting:** Drake Hotel, Chicago, Illinois, April 22, 1939.

**Presiding:** Professor Erich Funke, State University of Iowa.

**Speakers:** Professor J. Milton Cowan, State University of Iowa.

Professor H. Rehder, University of Wisconsin.

Professor C. R. Goedsche, Northwestern University.

Professor E. F. Engel, University of Kansas.

With the help of graphic slides Professor Cowan illustrated to an interested audience his "Experimental Studies in Foreign Language Intonation" and showed through French and German examples the importance of understanding the specific intonation, which each language possesses and its influence upon syntactical construction.

The modern, positivistic, matter-of-fact age too often has shrugged its shoulders at literature as a part of fine arts and likes to declare it as out-moded. Such an opiniated attitude Professor Rehder took to task in his talk: "Literature as an Experience" and presented the various values which literature can produce in our times, thereby proving that it is worthwhile to experience literature. The speaker, by no means, overlooked the drawbacks, which have given the opponents their reason for attack, but as Professor Rehder pointed out, the merits and advantages outnumber the flaws many times.

Since the so-called "direct method" has lost a good deal of prestige many teachers of German have found it extremely difficult to get pupils and students to talk and answer in the foreign tongue. Usually, conversation has been linked up with compositions to the detriment of both. Professor Goedsche, author of the successful textbook „Wie gehts" (Crofts) spoke on "The Place of the Conversation Course in the German Curriculum" and explained his method, which primarily was devised for college students, but may profitably be used in the third and fourth years of High School. The speaker wants to divorce conversation from written composition. In dialogue form, based on everyday experiences and an everyday vocabulary, the students gradually become familiar with German expressions and phrases and learn to use them in conversation.

A spirited discussion by a master craftsman in the field of teaching was given by Professor Engel in his topic: "An Exhibition of Students' Work Completed in the Laboratory Course in Beginning German." Fine examples illustrated the speaker's technique, which is founded on a sound psychological basis, and Professor Engel's appreciative audience took home many valuable and useful hints for classroom practice.

The meeting, attended by more than 100 teachers of German, elected as officers for 1940:

**Chairman:** Professor R. T. Ittner, Indiana University, Bloomington, Indiana.

**Secretary:** Dr. U. E. Fehlau, University of Cincinnati, Cincinnati, Ohio.

Cleveland, Ohio, will be the place for next year's meeting.

### Summer Session, University of Wisconsin

The Summer Session of the University of Wisconsin will open on June 26, 1939. The general session for undergraduate and for graduate students continues for six weeks, ending on August 4th. The special nine-week courses for graduate students only begin June 26th and end on August 25th.

Staff members in German are: Professors Friedrich Bruns, Freeman Twadell, R. O. Roeseler; Instructors H. Barnstorff and S. M. Riegel.

Some of the major courses offered: Contemporary Literature, Prose Fiction of the 19th Century, Middle High German, Drama of the 19th Century, Teaching of German, Literary Seminar, Philological Seminar.

### Das Deutsche Haus

The German House of the University of Wisconsin offers unusual opportunity to students at the University. It is carried on under the auspices of the German Department as a home for women students especially interested in the study of German. Residence at the House has invariably proved of great benefit to prospective teachers as well as to others desirous of perfecting themselves in the conversational use of German, but unable to go abroad for a longer period.

The German House is situated at 508 North Frances Street, a few minutes' walk from the Library and the rest of the university buildings, just off the State Street bus line, two blocks from the lake, and within a short distance of the business section of the city. The rooms are comfortable and attractive and have ample closet space. An advance deposit of \$10 is required as a reservation fee which is applied on the room rent.

Rates have been adjusted for the summer session to meet the new prices set by the University. Room and board per person for six weeks in double rooms \$55.00 and \$56.00, single rooms \$55.00 to \$65.00.

Those wishing to engage rooms for nine weeks may arrange to do so.

Board is \$6.50 a week. Men as well as women students not living at the House may take meals there — either single meals or full board.

For further particulars address: The German House, 508 North Frances Street, Madison, Wisconsin.

### The School of German, Middlebury, Vermont

The Middlebury College German Summer School ideally located in the small village of Bristol, Vermont, in the Green Mountains, is designed primarily for advanced students of German who, possessing a fair speaking and reading knowledge of German, wish to perfect their ability to use the literature as well as its cultural background. The close personal contact between native staff and students insures conversational practice and individual attention in classroom, dining hall, social gatherings, picnics, hikes and sports. Only the language studied may be used as means of communication during the session. This rule is strictly enforced. Courses carry credit for the degree of Master of Arts and Doctor of Modern Languages. Courses in German Literature, German civilization, history of German language, composition, oral practice, the organization of a Ger-

man Club and the material of its activities are offered. A demonstration school, attended by high school students from the village, is added for practical demonstration of the class work in the first and second year of high school German.

The administration of the Summer School lies in the hands of Paul Dwight Moody, D. D., President, Middlebury College. Ernst Feise, Ph. D., Professor of German, The John Hopkins University, Director of the German School, Werner Neuse, Ph. D., Professor of German, Middlebury College, Dean of the German School. To the teaching staff belong: F. W. Kaufmann, Ph. D., Professor of German, Oberlin College; Martin Summerfeld, Ph. D., Professor of German, Smith College; Wilhelm Richard Gaede, Ph. D., Professor of German, Brooklyn College; Fritz Tiller, Ph. D., Yale University; Helen Ott, M. A. High School, Albany, N. Y.; Irene B. Jordan, Riverdale School, New York.

For detailed information and bulletin address: Summer Session Office, Middlebury College, Middlebury, Vermont; see also the advertisement in back of this number.

#### Weimar-Jena Summer College 1939

The Weimar-Jena summer courses in language, literature, philosophy, methods of teaching, music and art, which have always attracted a goodly number of Americans to that shrine of Goethe and Schiller, will be held this year from July 1st until August 2nd. The courses will be given by German and American professors, each one an outstanding authority in his field.

Some of the major courses offered: Goethe, Schiller, Nietzsche, Modern Literature, History of Art, Phonetics.

For detailed information and bulletin write to Miss Christine Till, Braybourne, Sasqua Hills, East Norwalk, Conn.



## BÜCHERBESPRECHUNGEN

**Vom Aufbau unseres Wortschatzes,**  
*Otto Briegleb. Verlag F. Brandstetter, Leipzig 1934. 88 Seiten, RM. 3.60.*

In den Vereinigten Staaten interessiert das vorliegende Buch vor allem den Sprachwissenschaftler und dessen fortgeschrittene Schüler; ferner den Collegelehrer, der besonderen Wert darauf legt, den Schülern auf Grund von Wortfamilien einen tieferen Einblick in den Aufbau des deutschen Wortschatzes zu ermöglichen. Er findet hier die Wortableitungen der 6 Klassen starker Verben übersichtlich in Worttafeln (37 Seiten) aufgeführt. Der Verfasser legt zunächst mehr Wert auf das Verwandschaftsverhältnis zwischen Zeit- und Hauptwörtern als auf die Bedeutung, wie es in den ableitenden Wörterbüchern der Fall ist.

Es handelt sich hier natürlich nicht nur um augenscheinliche Ableitungen wie *Fahrt* zu *fahren* oder *Zug* zu *ziehen*, sondern auch um solche Fälle, wo der Zeitwortbegriff mehr oder weniger verblaßt ist, wie z. B. in *Berg* zu *bergen* oder *Weg* und *Wagen* zu bewegen.

Manche „Unregelmäßigkeit“ wird uns jetzt klarer. Wir sehen, daß *Verlust* gerade wie *Trift*, *Zucht* u. s. w. weiblichen Geschlechts sein sollte. Wir sehen, wie die Wörter *lieb*, *erlauben*, *Glaube*, *Lob*, *Gelübbe* der Ablautsreihe eines verlorengegangen Zeitwortes angehören (*lioban*, *laub*, *lubum*, *giloban*).

Der Verfasser erläutert zunächst einige Sprachgesetze wie Brechung, Umlaut u. a., die für das Verständnis des gesetzmäßigen Aufbaus des deutschen Wortschatzes und vor allem für das Verständnis des Zusammenhangs zwischen Zeit- und Hauptwörtern nötig sind. Den Worttafeln folgen interessante Bemerkungen, die besonders Bedeutungsfortbildungen erläutern.

—C. R. Goedsche

*Northwestern University.*

### Neue Fontane-Literatur.

Dr. Charlotte Jolles': „*Fontane und die Politik*“ (ein Beitrag zur Wesensbestimmung Theodor Fontanes), Bernburg, Kunze, 1936; ergänzt durch *Forschungen zur Brandenburgischen und Preussischen Geschichte*, Bd. 49 u. 50) setzt sich aus vier Teilen zusammen. Nach einer Einleitung über das Verhältnis von Literatur

und Politik im 19. Jahrhundert und insbesondere im Leben Fontanes (geb. 1819) behandelt der erste Teil die Kerben, welche das Berlin des Vormärz, die Leipziger und Dresdener Zeit, die Revolution 1848 und der Aufstieg Preussens in Herz und Hirn des jungen Apothekers und Publizisten eingraben. Der zweite Teil: „*Fontane und die Ara Manteuffel*“ (1849-1859) kreist um Fontanes Engländerlebnis und seine politisch-publizistische Tätigkeit im Dienste der Preussischen Regierung, die Fontane wie auch seinen Vorgesetzten wegen seiner gänzlich unbureaucratischen Veranlagung schwere Stunden bereitet. Im dritten Teil (1859-1879) wird die Nutzbarmachung seiner politischen Erlebnisse von der Entfaltung seiner dichterischen Natur überschattet, während der Lebensanschauung des alten Fontane (1879-1898) im vierten Teil nachgeforscht wird. Die jedem Leser seiner Briefe sofort ins Auge springenden Gegensätze und Widersprüche in Fontanes politischen Äußerungen werden auf die beiden Hauptfaktoren: Natur und Erlebnis zurückgeführt, und Fontane als Dichter, Historiker und Kritiker untersucht. Wie erholsam, daß in unserer Zeit der allzu bequemen radikalen Lösungen die Verfasserin sich zu keinem schlagenderverzerrenden Gesamurteil verleiten läßt . . . „seine politische Gedankenwelt muß in ihrer Vielfältigkeit und Zwiespältigkeit verstanden werden als Ausdruck seiner Persönlichkeit und seiner Zeit.“ „*Fontane und die Politik*“ ist nicht nur eine der aufschlußreichsten je über Fontane geschriebenen Arbeiten, weit dokumentiert, von sicherem Urteil und wissenschaftlichster Objektivität. Von wieviel wertvollen Untersuchungen kann man auch sagen, daß sie so spannend geschrieben sind wie diese unter Benutzung unveröffentlichter Akten des Preussischen Geheimen Staatsarchivs und längst vergilbter Zeitungen und Zeitschriften der guten alten Zeit entstandene Arbeit? Dr. Jolles duldet keinerlei Schönfärberei zugunsten des Helden, und z. B. seine durch wirtschaftliche Schwierigkeiten erzwungene Mitarbeit an einem seine politischen Überzeugungen ins Gesicht schlagenden Unternehmen wie dem „Literarischen Kabinett“ wird nicht beschönigt. Dieses Werk verdient bedeutendes Interesse.

Theodor Fontanes: *Bilderbuch aus England*, mit 24 Lichtdrucken nach zeitgenössischen Stichen, G. Grote Verlag, Berlin, 1938, herausgegeben von Fontanes jüngstem Sohn Friedrich, enthält eine Reihe ungedruckter Moment- und Zeitaufnahmen Englands durch die scharfe Linse des Dichterauges aus der Zeit seiner drei Aufenthalte im Inselreich: 1844, 1852 und 1855-59. Die erste englische Reise (25. Mai - 9. Juni 1844) enthält Eindrücke der im allgemeinen von Touristen besuchten Plätze (Greenwich, Woolwich, Windsor), aber schon die weniger konventionellen „Situationsbilder“ halten zu unserer Freude einige jener Momentbilder aus dem täglichen Leben fest, welche die Geschichte zu Unrecht übergeht: *Frühling in St. Giles - Wapping - die Shadwelltheater - die Große Post - eine Stunde unter den Werbern - englische Straßenballaden usw.* Die dritte englische Reise (7. Sept. 1855 - Januar 1859) besitzt größere zusammenhängende Stücke: *Manchester - Das schottische Hochland - Aus den Tagebüchern* neben einer Menge von Skizzen „Als Zeitungsberichterstatter“: *Mr. Thackeray, ein feinerer Vehse - Thackeray und die schönwissenschaftlichen Politiker - Kricketspiel und Heldenamt - Tannenbaum und Stechpalme - die Camberwelldeutschen und Gottfried Kinkel.* Beim Lesen erfaßt uns unwillkürlich ein sehnlicher Wunsch, die uns bekannten Plätze Albions wiederzuerleben, aber diesmal mit durch Fontane geöffneten Augen. Wenn auch der Band uns nichts unerhört Bedeutendes beschert, ist er doch tausendmal lesenswert durch seine akkurate und fesselnden Schilderungen a la Fontane, den urgesunden Menschenverstand, der in uns immer wieder das Gefühl des Nagel-auf-den-Kopf-treffens hervorruft, und die jeder Leidenschaftlichkeit abgewandte Fairness, mit der er Stärken und Schwächen des englischen Charakters gleichermaßen zu ihrem Rechte komme läßt.

—Henry H. Remak  
Indiana University.

**Land an der Grenze,**  
Franz Lüdtke. Gedichte. Ludwig Voggenreiter Verlag, Potsdam (1938).

I had not been acquainted with the author before receiving this small volume of poems. Kürschner shows that Lüdtke has contributed a great deal to educational and historical work, largely in the Ostmark of Prussia, and that, of late, he has written novels and poems. Soon he

will be sixty. I would not dare to have an opinion of an author whom I have not known over a longer period. Of the many Prussian writers that the Third Reich has brought to the foreground, many with Slavic names, there are, however, not many that have the rich and mature tenor of Lüdtke:

Goldene Ginsterbüsch! Weißer Schlehenstrauch!

Um die karge Heide streichelt Frühlingshauch.

Winter mußte wandern, Stürme wurden still.

Alles darf erblühen, wie es blühen will.

Like many of the poets of our time, Lüdtke is sweetest and warmest when he sings of his *Heimat*. It is, indeed, surprising how narrow the symbols of poetry are becoming. Poets find almost nothing poetical outside nature and childhood; at least they do not sound genuine as soon as they transcend this narrow part of emotional life. Fischer-Gravelius, Gotthard de Beauclair and many others bear witness to this. Lüdtke has political motives, but the poems which I liked were nature poems. Whether they are better I cannot say. But all of them are genuine; this one can feel.

Die Kiefer

Die Kiefer hat der Schmerz gebeugt, es fuhr der Sturm ihr ins Geäst. Sie hat sich tief, sehr tief geneigt vor Qualen und Gebrest.

Dann aber stand sie wieder stark in Kraft und hoher Ruh'.

Baum meiner Heimat, bis ins Mark bin ich wie du.

**Amerika unter dem Regenbogen,**  
Alfons Paquet. Soziätsverlag, Frankfurt a. M. (1938).

Paquet who, like Emil Strauß, belonged at a time to the Hellerau circle has gradually developed, or should we say deteriorated, into a professional journalist. Among the dozens of American-books, his is not the most interesting or the most penetrating; it is largely descriptive; it is, however, impartial, honest, not at all sensational, modest. The nonsense that has issued under the name of Colin Ross, the versatile traveler who at one time was through his Soldatenrat activities suspect even to so trusting an ideologist as Eisner, and who now is more *volksdeutsch* than an honest German would want to be, is typical of what can be done if writing and ambition govern a man's life. Paquet is, of course, not in this line. Just as Heinrich Hauser, in a

recent American book, does not hesitate to say what he feels when he sees a Southern negro, irrespective of official German theories, Paquet remains a man of character in the midst of his journalistic activity, which puts him in close contact with Rudolf Kircher. But while Kirchers' brilliant letters and editorials are intensely political, Paquet remains intensely non-political. This becomes very impressive when one sees him at an interview with Mr. Roosevelt. To us, all this is interesting. But what kind of a picture of America does it give to the German reader? It appears that none of those who have not lived and worked in a country can understand it. The traveler sees more keenly the new, but he is unable to evaluate what he sees. Maybe, he does not even want to? At any rate, as long as non-political questions arise, Paquet is enthusiastic enough, most enthusiastic, by the way, over the Ware Collection in Cambridge. The *volks-deutsche* question is not left untouched, but it is much to the author's credit that he sees it not as a problem, but as a matter of history. After all, there is something in the book that will be useful to know to a German reader.

—Heinrich Meyer

#### Mit dem Herzen gedacht,

*Hans Heinrich Ehrler. Albert Langen/Georg Müller, Munich, 1938. 162 pp.*

„Ehe ich schreibe, wasche ich mir die Hände. Sie sollen rein sein, auf daß das Wort rein sei.“ These words from Hans Heinrich Ehrler's most recent work (p. 151) may be regarded as the maxim underlying all of his literary creation. We have learned to expect that any book by Ehrler will be a great book, pure and profound in thought and warm with tranquil emotion. When Ehrler declares „Manchmal überläuft mich ein feierlicher Schauer, wenn ich ein mir teueres Buch anfasse. Ich lasse es noch eine Weile geschlossen liegen, ehe meine Hände mir das kleine Fest bereiten für die Augen“ (p. 157), he might be expressing the feeling of festive awe that his own books arouse in many readers.

This volume of „*Betrachtungen*“ brings us additional riches from the Swabian poet's lovable personality. Almost everything that has ever been dear to him is here represented. He tells us how he discovered and relived the poems of his beloved Moerike; and he quotes from

Goethe, Schiller, Hölderlin and Dante, his other favorite poets. Sympathetic but objective Ehrler analyzes the problems of post-war Germany, bewails its years of material and spiritual decline, and is calmly proud of its present resurgence. As in many previous books the poet pays tribute to his parents and to his wife. He bids farewell to friends who have died. Under his guidance we reverently experience a sunrise, admire a primrose, take a walk with a little girl. Scattered among the pages are bits of autobiography, which are interesting supplements to our limited knowledge of Ehrler's life. We learn, for instance, how the sight of a Michel Angelo fresco gave decisive direction to Ehrler's philosophic development.

This type of book seems to be a perfect medium for Hans Heinrich Ehrler's creative personality. His best „novels“—such as „*Briefe aus meinem Kloster*“ and „*Die Frist*“—were really series of meditations connected by a tenuous thread of narrative. Although we cannot expect many more great lyrics from a man who will soon be seventy, we may justly hope that he will favor us with more „*Betrachtungen*“.

—Victor J. Lemke

*University of Wisconsin.*

#### O'Neill,

*Otto Koischwitz. Neue Deutsche Forschungen, Band 169. Junker und Dünnhaupt Verlag, Berlin 1938. 150 S. RM 6.50.*

Es ist sicherlich eine dankbare Aufgabe, der sich Professor Otto Koischwitz vom Hunter College, New York City, unterzogen hat, dem deutschen Publikum eine Übersicht über das Werk und die Persönlichkeit des größten amerikanischen Dramatikers und Nobelpreisträgers des Jahres 1936, Eugene O'Neill, zu geben; denn was bisher in deutscher Sprache über O'Neill erschienen war, hatte sich auf einen von vornherein gegebenen Raum beschränken müssen. — In der Literaturangabe sollte der stark rubrizierende, aber doch auch tiefschürfende Artikel von Richard Kühnemund (Anglia, Bd. 52, 1928, S. 242-288) nachgetragen werden.

Nachdem im ersten Kapitel die Herkunft des Dichters erzählt worden ist, gibt Koischwitz in dem Kapitel „Zwischen Wolkenkratzern und Prärien“ einen Einblick in die Entwicklung der amerikanischen Bühne, beschreibt den An-

teil der Universitäten an der Entfaltung eines großen Interesses für ein besseres Theater, vergißt aber den zeitweilig bedeutenden Einfluß der „Drama League“ zu erwähnen, und steht den W.P.A. Theaterprojekten etwas skeptisch gegenüber. Wenn der Verfasser den mangelhaften technischen Fortschritt im amerikanischen Theaterbau mit Recht rügt, so sollte er aber nicht vergessen, daß sich Männer wie Urban, Jones, Geddes und Simonson redlich um das künstlerische Bühnenbild abgemüht haben.

Den einleitenden Ausführungen des Verfassers hätte meiner Meinung nach eine genaue analytische Erklärung der verschiedenen Werke O'Neills folgen sollen—sie kommt teilweise gegen Schluß des Buches—dann würde sich der Leser, der nicht alle Stücke O'Neills kennt, viel besser zurechtfinden.

Mit Bewunderung steht Koischwitz vor O'Neills technischem Können und widmet dieser Fähigkeit die Kapitel „Wort und Gebärde“ (IV), „Bild und Ton“ (V), „Dramatis Personae“ (VI) und „Dramatische Technik“ (VII). Wenn die Dramen O'Neills mit europäischen Rivalen, besonders aber mit dem Schicksalsdrama verglichen werden, so möchte man gern erfahren: Wieviel hat der Amerikaner von dem geschickten Bühnentechniker Eugène Scribe gelernt?

Die bedeutendsten Kapitel im Buche scheinen mir „Gesicht und Maske“ (III) und „Die lange Reise nach Daheim“ (VIII) zu sein. In ihnen weist Koischwitz den mystisch-metaphysischen Grundgehalt nach, der die reifen Werke des Dramatikers durchzieht. O'Neill ist Dualist, dem Schein und Sein ewige Probleme auferlegen, die er verschiedentlich durch Allegorie oder Symbolik mit Hilfe von Masken oder anderen Bühnenüberraschungen hat erläutern wollen. Und doch muß man dem Kritiker beistimmen: am eindrucksvollsten und auch wohl am künstlerischsten gelungen bleiben solche Stücke wie „Desire under the Elms“ oder „Mourning becomes Electra“, in denen keine radikale Abweichungen von der herkömmlichen Bühnenkunst unternommen werden.

Einen Vergleich mit der dramatischen Kunst der Alten Welt bringt dann das letzte Kapitel „Leuchtfreuer Europas“ (IX), worin angeführt wird, daß O'Neill sich der Philosophie Nietzsches, den Musikdramen Wagners und dem Werke Wedekinds besonders verpflichtet fühlt. Direkter Einfluß des deutschen Expressi-

sionismus und der Psychoanalyse auf O'Neill wird von Koischwitz abgestritten, dafür aber unterstrichen, daß der amerikanische Dramatiker selber Goethes Faust als einen der größten Anreger seiner Kunst ansieht.

Eine Frage möchte ich noch aufwerfen: soll man in einem deutsch geschriebenen Buch auch die Titel verdeutschen? Koischwitz hat das getan. Bei Shakespeare wäre solch ein Schritt ohne weiters verständlich. Aber O'Neill ist nicht wie Shakespeare in die Gedankenwelt der Deutschen übergegangen und ist auch nur spärlich ins Deutsche übertragen worden — die Bibliographie gibt gerade drei Dramen an. Die deutschen Leser sollten sich zuerst an die englischen Titel gewöhnen.

—Hermann Barnstorff  
University of Wisconsin.

**Kurze Geschichte des deutschen Volkes,  
Werner P. Friederich. Crofts. 1939.**

This excellent little textbook, intended as a second year's reader, is an unusual contribution in that it gives a mature survey of political history in simple, yet organic language that never smacks of the schoolroom. Mr. Friederich, as a Swiss, can justly claim impartiality in matters of the German race: His treatment is always understanding and sympathetic, but also free from undue Chauvinism. The book is thoroughly modern and, with its attractive Crofts make-up, should be a full success. There are a few minor points that, for a new printing, might deserve the author's consideration. p. 7 *Tiefpunkt in der deutschen Kultur*: Considering the names of Kepler, Leibniz, the Bernouillis, Euler, Schütz, Bach, Händel, Balthasar Neumann, Fischer von Erlach, Donner, Gerhardt, Gryphius, Scheffler, etc., the statement should be doubtful; p. 17 *limes*, in Latin and German usage: masculine; p. 22 *ibr Reich* *bieß das Heilige Römische Reich Deutscher Nation*, a common misconception; this term did not come up until the 15th century (Cf. K. Zeumer, *Hlg. R. R. d. Nation* 1910); p. 23 gives the impression as though all farmers had become serfs, p. 49 corrects this error. The statement about the extent of the Franconians (p. 4) does not take account of *Ostfranken*: Forchheim and Weissenburg were seats of Carolingian *Pfalzen*, and the name of *Franken* has mainly been preserved for these parts of the Nordgau. p. 41 the matter of the *Zünfte* is too simplified. The discussion

of the feudal system (cf. *mußten dem Kaiser gehorchen* p. 33) would deserve a more careful and vivid discussion; the *Völkerwanderungszeit* might profit by a careful perusal of Cartellieri's fundamental research; a somewhat more detailed treatment of Frederic II of Hohenstaufen might be desirable. While the earnest treatment of church policies is very satisfactory in some of the earlier parts, one might wish that the influence of Mediadization around 1800 be also treated, as it marks the change from the Episcopal to the Curial system and the reversal of cultural policies in Catholicism, leading from Wessenberg, Dalberg, Sailer to the Vaticanum; p. 66 the part of Voltaire is overrated: Lessing and the Berlin group around Nicolai and Biester were on the other side; they consider Wolff, Mosheim, Leibniz as their fathers. p. 73 should read Joh. Gottl. Fichte and Gorg Wilh. Friedr. Hegel. p. 78 the XVIIIth chapter might begin in the past perfect so that the proper historical sequence would not seem broken. p. 86 the development of the French colonial empire falls largely in and after the days of Bismarck who wanted to give France an acceptable outlet for her national pride; *ibid.* The friendship with England was not so much Wilhelm's as a British idea (Cf. Meinecke and Rachfahl). p. 87 *Verbrechen* for a violation of treaties is not a term acceptable to international law; a term relative to criminal law can hardly be applied to politics where there is no authority above the states, which are parties. p. 88 the "betrayal" version is not quite true in the light of Italy's obligations, even though at the time a very moralistic outlook was chosen.—Especially agreeable is the just appreciation of the Republic after 1918 and the continual awareness of the international situation. Too often, surveys of national history take no account of the fact that, through reduction to small scale, the view toward the main currents is easily lost. Mr. Friederich has here offered a perfect solution, and his book should allow for a great deal of intelligent classroom discussion wherever *Kultatkunde* is an object of teaching. The addition of twenty-six poems chosen for their historical subject matter rather than for aesthetic beauty, followed by short biographical notes on the authors and a good Vocabulary, should for many be one more attraction of an attractive book.

Rice Institute.

—Heinrich Meyer

**Altes Herz geht auf die Reise,**  
*Hans Fallada. Roman. Edited with notes and vocabulary by L. L. Stroebe, Hanna Hafkesprink and Rosemary Park. F. S. Crofts, New York, 1938.*

Those who know of the excellent work that is being done in some of the Eastern colleges by the Lady-Germanists will with interest receive a new text coming from the circle of Dr. Stroebe. Fallada's simple novel, suited for fast reading, will be no disappointment. The good taste of the editors is shown in that they do not make more of the charming author and his tales than he is worth; and, if a personal reaction be permitted, I should especially congratulate the editors for not adding those questions and exercises which a good teacher will not appreciate and which, with a poor one, merely help to detract from the text. Fallada's story, which would not warrant or reward such careful study as we should bring forth to the truly great, is easy. The vocabulary is not large; the story moves mainly in simple dialogue; the plot is interesting; the characters are agreeable. I should not hesitate using it at the beginning of the third semester or even earlier. Low German passages are translated in footnotes; an informative introduction on the author was written by Miss Park. The vocabulary-list is inclusive, but to the purpose. In glancing over it, I can discover neither misprints nor errors. Only the definition of *Schneise* does not seem to agree with my concept. *Schneise* is neither a path, though it may be used for walking, nor does it have to be narrow. Careful foresters keep them rather wide in order to reduce fire hazards. The general appearance is up to Mr. Crofts' former standards. Type, paper, binding are in good taste, comparable to the edition of *Der liebe Augustin* by Priest. Let us hope that the new tariff punishments will not prevent Mr. Crofts from having his books printed by German masterprinters. For a book that is enjoyable to look at, makes us more eager to look in. And enjoyment is the root of learning.

Rice Institute. —Heinrich Meyer

**Catholic Atmosphere in Marie von Ebner-Eschenbach,**  
*Sister M. Rosa Doyle, S. S. J. Its Use as a Literary Device. The Catholic University of America Studies in German, vol. VI. Washington, D. C. 1936, XI, 125 S.*

Wir haben hier eine jener Dissertationen vor uns, für deren Abfassung keine

Notwendigkeit vorlag. Der Versuch einer Beschreibung der katholischen Atmosphäre in den Werken Marie von Ebner-Eschenbachs erschöpft sich in einer pedantischen Aufzählung von Requisiten, ohne zu wesentlicher kritischer Haltung durchzudringen. Wir sind zum Glück heute über diese Art von Literaturgeschichtsschreibung hinaus und ein Rückfall in die Kinderkrankheiten des Positivismus sollte auch in Dissertationen nicht mehr gestattet sein, am wenigsten einer Kandidatin, deren katholische Erziehung eine schöpferisch synthetische Interpretation gewährleisten sollte. Eine Aufzählung der unorthodoxen Elemente im Werke der großen Dichterin interessiert nicht einmal die engeren Glaubensgenossen der Verfasserin, geschweige denn die breitere literarische Welt. Das Wort „Ironie“ ist mehrmals in einem höchst ungewöhnlichen und willkürlichen Sinne gebraucht. Wer sich in den Gefilden der deutschen Romantik irgendwie heimisch fühlt, wird ernstlich bezweifeln, daß Ironie „most destructive“ ist (S. IX, preface). Die behauptete Verbindung zwischen den Reformideen Josephs II. und der cartesianischen Philosophie leuchtet nicht ohne weiteres ein (S. 5). Schwester Rosa Doyle hat eine fleissige Arbeit geschrieben, aber nicht eine solche, die den Anforderungen einer Doktordissertation genügt.

#### An Unrecorded Old German Augustinian Rule.

*Edited with a description and definition of the dialect by Carl Selmer. Columbia University Press. New York 1937. Germanic Review Texts Number Four. 19 S.*

Diese alte deutsche Augustinerregel, mit deren Herausgabe Carl Selmer eine religionsgeschichtlich wie sprachgeschichtlich verdienstliche Arbeit geleistet hat, wurde im bayerischen Kloster Indersdorf im Jahre 1431 niedergeschrieben. Die Einführung, die der Herausgeber dem Abdruck des Textes vorausschickt, enthält die Geschichte, Beschreibung und Dialektbestimmung des Manuskripts sowie eine kurze Inhaltsangabe. Das hier von Selmer veröffentlichte Manuskript befindet sich im Augustinerkloster Villa Nova in der Nähe von Philadelphia. Es war dem Herausgeber nicht möglich festzustellen, auf welche Weise und zu welcher Zeit das Manuskript von Bayern nach Pennsylvania gekommen ist. Doch erfahren wir, daß es sich früher in der Bibliothek des deutschen Gelehrten Julius

Friedrich Sachse in Philadelphia befand und vor einigen Jahrzehnten durch Kauf in den Besitz des Paters Dr. J. Tourcher im Villa Nova Kollegium kam.

Inhaltlich besteht das Manuskript aus der Augustinerregel in lateinischer Sprache und deutscher Übersetzung sowie aus einigen brieflichen lateinischen Zusätzen. Die Schrift ist gotisch, und die Kapitalüberschriften, Initialen und lateinischen Eingangszeilen sind mit roter Tinte geschrieben.

Der Herausgeber bestimmt den Dialekt als mittelbayerisch mit westlichem Einschlag.

Die Arbeit empfiehlt sich durch Klarheit, Sachlichkeit und wissenschaftliche Reinlichkeit.

—Kurt F. Reinhardt  
Stanford University.

#### Lustige Stunden.

*Edited with Footnotes, Exercises and Vocabulary by Ernest R. Dodge and Margaret H. Viereck. American Book Company, New York, 1938. 115 pages of text.*

This reader wishes to please rather than to inform. The nineteen illustrated short stories having been taken from various sources, do not claim great literary value. They represent various phases of German humor, and will, no doubt, appeal to American students, especially since American students have assisted the editors in making the selection. Several clever cartoons, and a few of Wilhelm Busch's verses fit very well into the light and happy vein of the book. I should recommend that the book be read outside of class during the second semester of the first year, or the first semester of the second year. The lengths of the stories vary from one to ten pages. Good and ample footnotes will facilitate rapid reading. Excellent and extensive exercises for practice in written and spoken German deserve special commendation. Several novel features will appeal to the students.

Frequent checks of the vocabulary have convinced me of very painstaking editing. I should probably have preferred to deviate from the standard dictionary by giving the translation of "marriage license bureau" for the word *Standesamt* instead of "registrar's office." At any rate, the editors afford the student an additional chuckle.

—C. R. Goedsche  
Northwestern University.

**Deutsche Triumphzüge,**

*Kurt Sauer. Mit 4 bunten und 28 schwarzen Abbildungen. (Weberschiffchen-Bücherei, Nr. 21), Verlagsbuchhandlung J. J. Weber in Leipzig, 1936. 64 SS. R. M. -90.*

Das mir vorliegende Bändchen aus der *Weberschiffchen-Bücherei* (Nr. 21) enthält eine Darstellung *Deutscher Triumphzüge* in Wort und Bild, herausgegeben von Kurt Sauer.

An Hand vorzüglich ausgewählter und wiedergegebener Abbildungen bietet Sauer eine kurz und klar geschriebene Entwicklungsgeschichte des triumphalen Aufzugs vom römischen Altertum bis in die jüngere Vergangenheit. Er zeigt die Entstehung des Triumphgedankens und die Art seiner Verbildung in Rom, seine Wiederaufnahme in der Persönlichkeitskultur der Renaissance und des Barock und seine Übertragung in die jeweilige Formensprache der Periode. Besonders aufschlußreich ist die Auffassung des Triumphzuges seitens deutscher Fürsten (Maximilians I. und Karls V.) und Künstler (Dürer, Burgkmair, Holbein d. J., Merian). Triumphale Darstellungen flämischer Künstler (Remy de Puy, P. P. Rubens) dienen Sauer zur weiteren Verdeutlichung seiner durchaus richtigen Ansicht, daß die Triumphdarstellungen jeder Periode deren geistige Haltung und die jeweils herrschende Vorstellung des Einzelmenschen von seiner eignen Wichtigkeit getreulich spiegeln.

—*August C. Mahr.*  
*Ohio State University.*

**Teaching and Scholarship and the "Res Publica",**

*Franz Schneider. The Pestalozzi Press, Berkeley, 1938. ii + 86 pp. \$1.25.*

Teaching, scholarship, and the *res publica* should be organically interrelated, believes Dr. Schneider, but in our American university system, this ideal relationship is unfortunately woefully distorted or non-existent. "Hic est aut nusquam quod quaerimus" quotes the author, and suggests remedies for the situation which he depicts.

It is mainly to the capable, inspired teacher of the liberal arts college that we must look for leadership in inculcating our youth with the "urges, visions, and ideal concepts of mankind's best." Democracy will maintain itself and progress to the extent that this desideratum is realized.

The liberal arts teacher has been too prone to apotheosize the scientist and to imitate his methods. But the scientist's objective point of view causes him to become socially apathetic, makes him shun and shirk problems of the commonweal. "Our education must become more spiritual . . . and must be freed from the chilling domination of those research men who are by temperament and choice asocial and interested only in their particular little game of intellectual solitaire."

Within the scope of 86 pages, the author touches upon a variety of topics, including exhortations regarding high school scholarship and superior students, college and high school teacher relations, the selection of modern language textbooks, the value of courses of literature in translation, college administration and better teachers, the business man and better education. Although at times the style may appear sermonic, the content is indeed thought-provoking.

—*A. Wayne Wonderley*  
*University of Wisconsin.*

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## OUR CONTRIBUTORS

**ALBERT MALTE WAGNER:** (Ph.D. Munich 1909), 1915-1918 Scientific Assistant to Chief of Civil Administration in Warsaw; 1919-1923 Chief Critic and editor of the *Hamburger Fremdenblatt*; 1920-1924 Lecturer at the University of Hamburg, 1923-1924 Studienrat at the Heinrich Hertz Realgymnasium in Hamburg; 1924-1932 Editor-in-Chief of the *Nürnberger Zeitung* (from 1929 in Berlin), 1934 Reader in German Literature, Bedford College, University of London, during the absence of regular professor; private coach for candidates for British foreign and administrative service; lecturer in German of the British Broadcasting Corporation; Examiner of the Civil Service Commissioners, London.

**MARCELLA GRUNSKE-GOSCH:** B. A. Carleton, 1918, M. A. University of Minnesota, 1932, Instructor English and German, Junior College, Worthington, Minn. Publications: *Junior College Grades and Standards* (*Junior College Journal*, December 1938). Forthcoming: *English Literature in Junior Colleges* (*Junior College Journal*, Fall 1939) (Accepted for publication).

**HARRY STEINHAUER:** Ph. D. University of Toronto, Professor of German and French, University of Saskatchewan, Canada. Chairman, Bibliography Committee of German V section of the MLA. Publications: *Die Deutsche Novelle* (1936), *Das Deutsche Drama* (2 volumes, 1938), *Modern German Short Stories* (World's Classics, 1938), *Deutsche Kultur: ein Lesebuch* (1939). Articles in the *Canadian Forum*, *Queen's Quarterly*, *The Quarterly Review* (London), *Modern Language Notes*, *Monatshefte für Deutschen Unterricht*.